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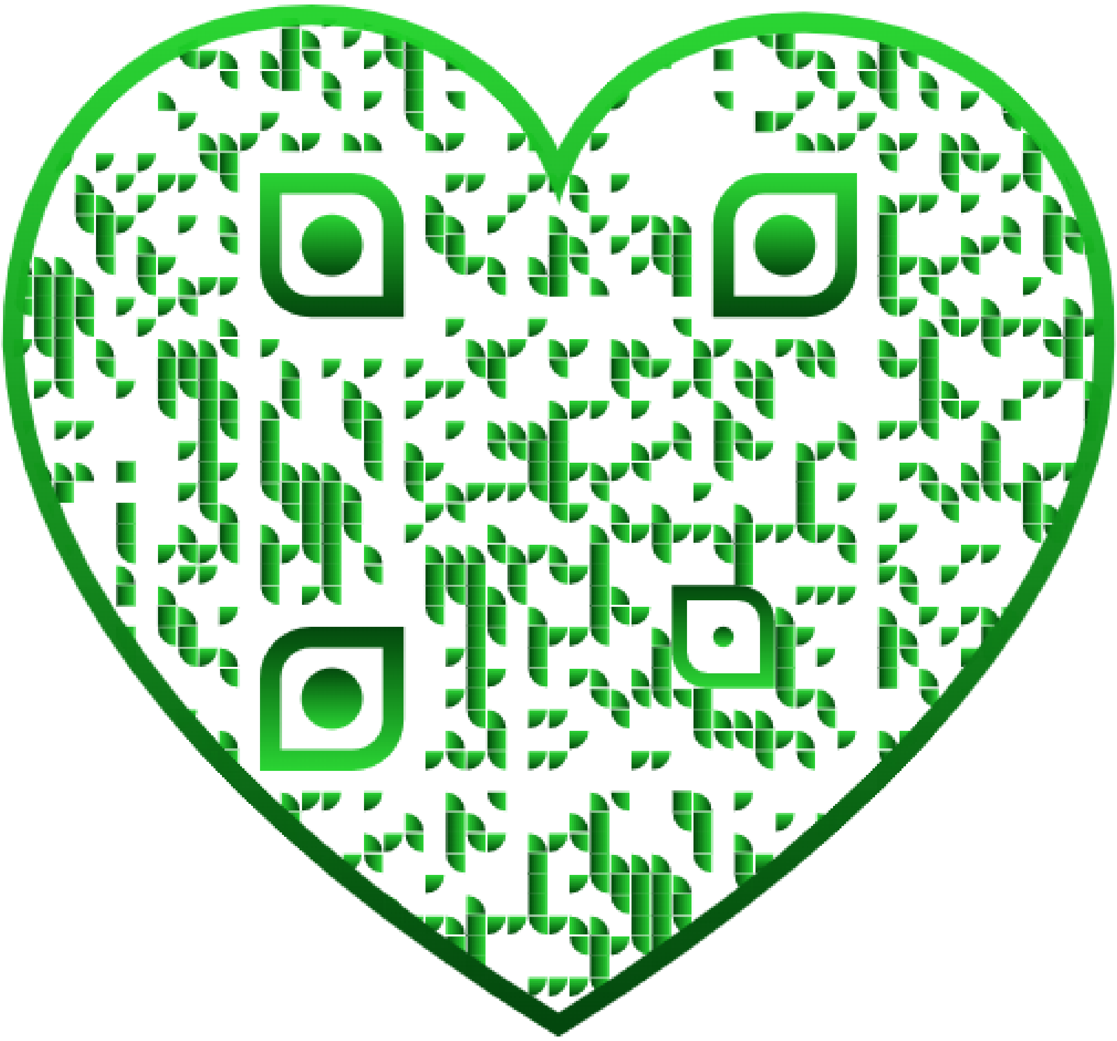

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Not enough, too much.

CARL RICHARDSON, EDITOR

Anyone who saw footage of *Tuiga* writhing in 60-knot gusts off Mahon would surely have shared the same feelings of horror and sickness. I shouted at the screen, imploring canvas to be dropped, as the 95ft LOS Fife appeared stuck in some awful, looped, yacht owner's fever dream. Full sail, close to shore, nowhere to run, finally dismasted. Fortunately, the crew and other yachts in the vicinity escaped largely unharmed. Inevitably, *Tuiga* returned to base under clear blue skies and little wind, applauded to her berth by the assembled crews, as if the storm never happened. Speaking to many in the Mediterranean, there is a concern that these sudden storms are becoming more common and severe. But this is not about to become a note of alarm over global weather systems. As a letter on page 78 reminds us, summer storms in the Med are nothing new. Many will attest to the region's two main winds; 'not enough' and 'too much'. Back in 1990, a casual sail out of Gibraltar under clear May skies, to test out some new canvas as I remember, turned into one of the longest 12 hours ever experienced by someone not in an airport… I can still see the anemometer racing like a rev-counter until the vane flew off. I will simply repeat my constant admiration for the owners and custodians of classics who keep racing and cruising these vessels, enjoying them to the fullest. Which rather neatly brings us to *Tally Ho* and *Jolie Brise*.

Carl

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ISSUE No 449

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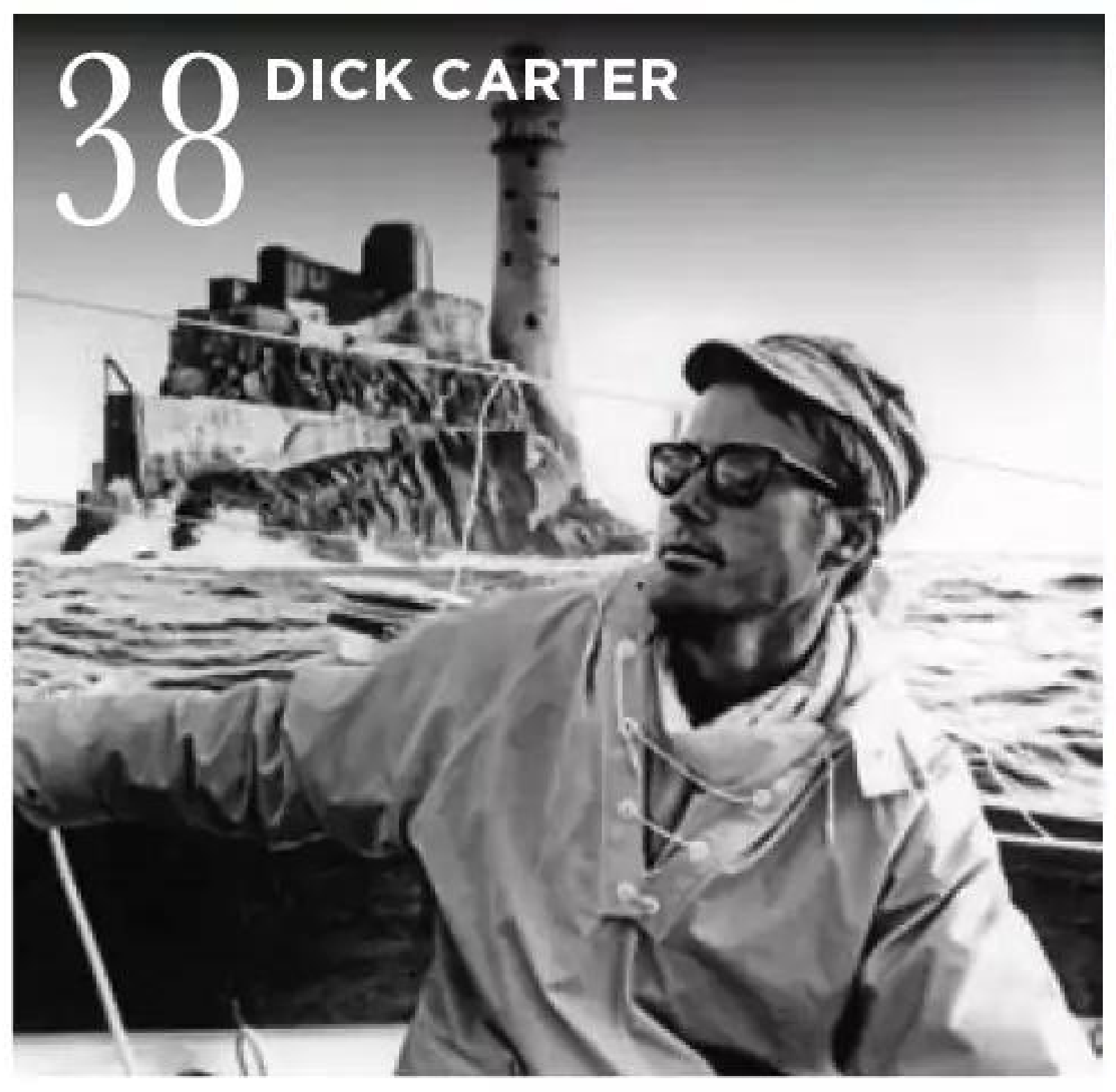

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HOMEWARD BOUND

Leo Goolden's seven-year restoration of Albert Strange's *Tally Ho* is the most talked-about in history. Now she's working her way back to Britain for a date with destiny

WORDS JAN HEIN **PHOTOS** LEO GOOLDEN AND FRIENDS

NEIL RABINOWITZ

As the bosun on a large classic schooner, Leo Goolden had an enviable job of making ocean passages and cruising to exotic locales. For a young sailor who crossed the Atlantic in 2015 on a Folkboat, solo and engineless, it was an incredible chance to hone new skills. His future in the superyacht world was bright – until a derelict old boat caught his attention, causing a serious course correction.

That wooden boat, now one of the most celebrated in the world, is the 48ft Albert Strange-designed *Tally Ho*. Built in 1910 by Stow and Sons in Shoreham-by-Sea, England, her pinnacle achievement was winning the 1927 Fastnet. In a fleet of 15, only two finished, demonstrating the gaff cutter's might. Under several names and owners, she sailed on through decades of adventure, cruising the Atlantic and Pacific, surviving a wreck and rebuild, and trolling off the Oregon coast, where ultimately, she was left to die in the harbour of Brookings. Despite efforts of various dreamers and the Albert Strange Association to save her, *Tally Ho*'s days were numbered when Leo Goolden came to the rescue.

Often, vessels past their prime are transformed from ruin to riches by a benefactor with unlimited funds and a yard full of talented shipwrights. A massive restoration, which this one sorely needed, would require money, skill and time, commodities few young sailors have. Goolden calculated the scope of the daunting project, knowing the risks and the folly of taking it on. The asking price of $1 should have told him to run, but he was haunted by a 1927 photo of the boat running downwind under full sail.

ONE MATCHSTICK FROM A BONFIRE

Despite a chorus of naysayers, Goolden made the journey in the spring of 2017 to meet *Tally Ho*. When asked how he felt before the first peek, he admitted: "excited and terrified." Many deemed the vessel one matchstick from a bonfire, but Leo saw past the damage to the boat's celebrated past, with a hope to somehow recreate it in her future. "It's overwhelming to see the amount of work here," he said, "but what a beautiful boat." That watershed visit to Oregon, and the negotiations that secured his ownership, set off a renaissance in the world of wooden boatbuilding that continues to unfold.

Several chance encounters were instrumental in the highly acclaimed seven-year rebuild. A photographer, who encouraged the filming of the project from start to finish, lent Goolden cameras to record his first visit. A family friend introduced the young sailor to Raoul and Darlene Marmol, who invited *Tally Ho*'s saviour to bring the boat to their Sequim, Washington home, which included a well stocked workshop. Members of the Albert Strange Association facilitated the sale and sponsored the boat's 550-mile land voyage to her new home on the north coast of Washington.

Tally Ho's film debut on 15 June, 2017, was episode one of what would become a long-running, binge-worthy series. Though under four minutes long, that YouTube video told the story of Goolden surveying the boat, his doubts and aspirations, and ended with a cliffhanger. That clip, now viewed nearly two million times, created a fan club that grew exponentially. One follower commented after that first episode: "WARNING!!! You are about to enter into something truly addictive… approach with care…" As the fan base grew, so did Leo's talents as a videographer and storyteller, skills that would prove crucial for saving the boat.

Facing page: the photo of *Tally Ho* in 1927 that inspired the seven-year rebuild ending in the picture you see here

The videos, produced under the name Sampson Boat Co, grew longer and more innovative: documenting the move to Washington; organising the workshop; building a shed; deconstruction and salvage of the hull and deck. Filled with subtle humor and beguiling soundtracks, Goolden exposed the true scale of saving *Tally Ho*. He was a one-man show, ripping into the boat, setting up cameras to capture the action, sourcing materials, editing videos, and periodically commuting to his job on the schooner.

Viewers learned of the project's first roadblock in episode seven when, in his words, "I had a visit from the dreaded building inspector." Stability of the shed was in question, so a call for help went out through social media and an engineer appeared with a solution. It wasn't the first help offered, but it demonstrated the eagerness of the project's followers to be part of her story. More volunteers arrived, some for days, others for weeks or months, allowing Leo more time to produce online content and procure materials. Looking back, he recalled: "When the project wasn't as complex as it would be later, when it was all volunteers, with people just coming through for a few weeks, it felt quite fun."

Increased viewership and subscribers generated income that was poured back into the project. The initial idea of a low-budget, basic rebuild shifted dramatically. By 2020, it was clear that *Tally Ho* would return to her former glory as a fine yacht. YouTube income and Patreon donations allowed the purchase of high-quality materials: purple heart for the keel and centerline; 15 tonnes of live white oak from Georgia for frames and futtocks; milled white oak for deck beams; Alaskan yellow cedar and wana for planking; and the casting of bronze for floors, hanging knees, and breasthook.

THE TALLY HO SHOW GOES GLOBAL

Because the Sequim build site was remote, the team powered through the pandemic in their own bubble while publishing inspiring entertainment for armchair sailors around the world. The 'Tally Ho Show' became a must-watch hit, allowing Goolden to hire skilled help. Some, like Shipwright Pete, Rosie, and Rowan, achieved star status, joining co-star, Pancho the parrot.

During the fourth year, the project came to a fork in the road when the county threatened to shut it down if Goolden didn't shelve video production and fundraising. Despite efforts to negotiate with them and the neighbour who instigated the problem, a bittersweet decision to move the boat was made. The shop where the boat was reborn had been perfect. The owners and Leo had grown close; moving would not be easy. "I'd like to thank them for their amazing generosity for letting me do this in their backyard. It literally was the only way this project could have happened," said Leo. Once the boat was structurally sound in July 2021, *Tally Ho*

BEKEN OF COWES

NEIL RABINOWITZ

was trucked 30 miles to Port Townsend, Washington, a mecca of wooden vessels and enthusiasts. There, she settled into the Port's boatyard, inside a shed offering more space and access to materials and specialists.

MOVE TO THE COAST

Saving *Tally Ho* was a rollercoaster ride of ease and success, countered by obstacles and failures. Among the larger rebuild tasks was the ballast keel, which encountered a leak while molten lead was poured on top of the existing one. A new one was recast by a team that included a professional keel maker, after creating an intricate plug, mould, and box. The old lead went into the new 7.7-tone keel.

Another substantial job was the installation of a modified Beta Marine 85hp diesel as a component of a hybrid system, which provided propulsion options and a host of onboard accommodations. "That was a turning point," said Goolden. "I thought using hybrid technology could be good in terms of documenting and promoting the technology. Once I had that hybrid engine, we had a huge battery bank and it made sense to install an induction stove," along with a myriad of state-of-the-art systems. "This boat has a slightly different use compared to most traditional sailing vessels in that it's an editing studio and office for running an online channel."

In the autumn of 2023, *Tally Ho* was moved outside, where a barrel-staved, West System epoxy, Sitka spruce mast was built and stepped, and an ensuing number of rigging needs completed. As the highly anticipated launch day neared, the team doubled down on a labour-intense list. Lead ingots were cast to stow in the bilge, the hull painted with antifouling, the gaff and topmast hoisted into place and, according to Goolden, "a million other jobs." *Tally Ho* was rebuilt to perfection; shortcuts were not an option, but for weeks, sleep was.

LAUNCH DAY

On 18 April, 2024, the sun appeared along with a hundred invited guests. Everyone in attendance had a part in *Tally Ho*'s saga, from marine trade specialists to donors, advisors, friends and steadfast supporters. Sorely missed that day was Darlene Marmol, who had died just months before. During a round of group photos, Raoul Marmol was at Leo's side, wearing a look of pride for the friend who had become family.

As the travel lift hoisted the exquisite vessel for the trip through the yard, everyone fell in line behind, forming a procession to the water. After nearly seven years, excitement was thick, yet the day held a bittersweet edge. For millions of steadfast viewers, *Tally Ho*'s return to the sea meant the build was over. Standing on deck, Leo dedicated the launch to Darlene, then raised a bottle of whiskey, pouring a taste on deck, one for himself, then passing the bottle through the crew on deck. The cutter was lowered into the sea for the first time in decades, settling perfectly on her lines, bilges dry.

"The boat was just an object when it was ashore for so long, but now suddenly, she's a boat. She has a life, and she's already showing her character," he said in the video released days later. "It's been seven years since I first set eyes on *Tally Ho*… there's been ups, there's been downs, there's been huge challenges, really difficult times. There's been a lot of wonderful people… sad moments, some joyous moments, and a lot of you have been along for pretty much the whole ride." The video ended, as they all do, with sincere thanks.

A week later, the Ratsey and Lapthorn mainsail was bent to the spars and hoisted for the first time. Sea trials began, first testing both propulsion systems for speed and alignment. Then the main was hoisted, then jib and staysail, and *Tally Ho* relaxed into a gentle heel, taking the wind with ease. Though no one knows for sure when the cutter last moved under sail, it was clear that she hadn't lost her pedigree and grace.

At the tender age of 114, loaded with gear, tools, provisions and the crew who saved her, *Tally Ho* headed north, cruising through the San Juan Islands, up Canada's inside passage to the archipelago of Haida Gwaii. It was a well-chosen destination for a shakedown cruise on a classic vessel, given the area's ancestral spirit.

Along the journey, the auto pilot and self-steering gear were fine-tuned; the jack-yard topsail hoisted for the first time; and repairs and modifications made as sea miles worked the boat. After navigating uncharted waters and difficult passes, *Tally Ho* was released to the Pacific Ocean for a test of her heavy-weather skill.

In late August, she made her boat show debut at Victoria's Classic Boat Show, winning People's Choice Award and Best Overall Sailboat. At Port Townsend's Wooden Boat Show, fans packed the docks for a closer look. Months later, she was listed for Best Restored Sailing Vessel over 40ft in the Classic Boat Awards, which she won by the biggest margin in the awards' history.

After the shakedown cruise, it was time to take a proper voyage. Having only sampled Canada's Gulf Islands, Goolden and crew headed back to explore more of the area for the winter and spring. The boat proved to be homely, with a Hurricane Zephyr heating system and wood-fired Salamander Stove. They were enchanted by the area's natural beauty of old-growth forests and abundant wildlife. Making the decision to leave was difficult but prudent. It was time for the long journey home to begin.

Years earlier, the announcement to race in the 2027 Fastnet set off an online debate about the best route to the UK. Sail the Northwest Passage, truck the boat across the USA, or sail it west? Goolden opted for the most practical option of heading down the west coast of the US and Central America to Panama. In July 2025, preparations began for a mid-August departure.

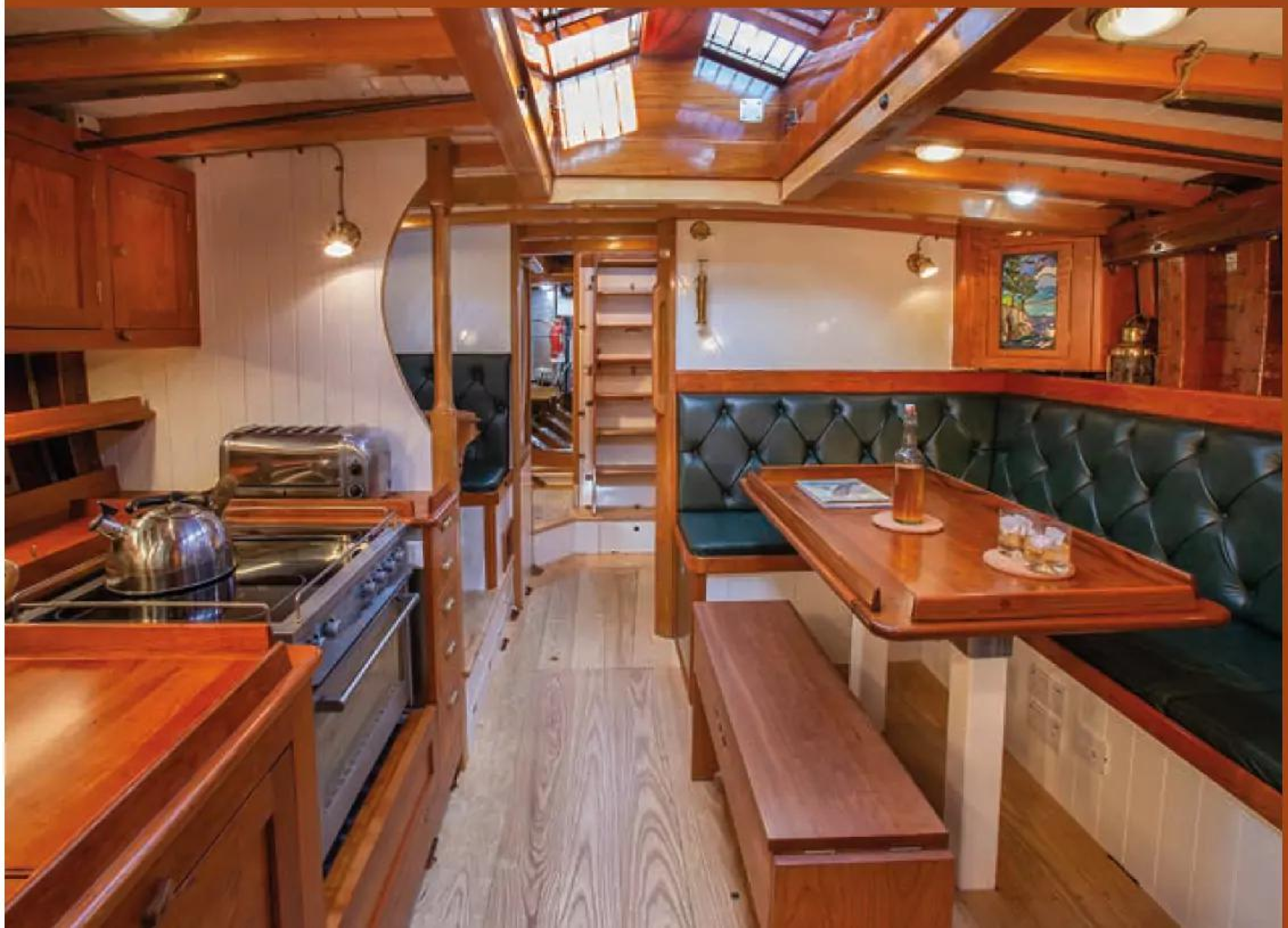
GOING TO CALIFORNIA

After leaving Victoria BC laden with stores and gear, one last stop was made to swap crew. With a green light for weather, *Tally Ho* sailed west in the Straits of Juan de Fuca then hard left into the Pacific. Supporters watched the AIS track move south until on 18 August, *Tally Ho* sailed through San Francisco's Golden Gate Bridge, full rig flying, surrounded by a flotilla of supporters and fans stood shoulder to shoulder on the bridge above.

"It was a great first passage; 800 miles in five and a half days," Leo said. Conditions were a mixture of calms, big swells, and wind ranging from light to 25

SAMPSON BOAT CO

OVERSIZE LOAD



Clockwise from above left:
Leo stands in front of his monster project under its shed in Sequim, WA; Reframing works show off the boat's massive bones; Crew and volunteers pose for a photo; Hull structure sound, the boat arrives in Port Townsend for stage two; Butterfly hatch abaft the mast; The traditional interior serves as film-maker's studio as well as liveboard yacht; Offering up the rudder was a tricky moment; Masking the transom; Installing a diesel tank

Above: In the Pacific Northwest

knots. Highlights included spotting humpback whales, petrels and albatrosses; countered by seasickness, chafed reefing lines and water making its way into Leo's bunk. "It's been a while since I've sailed offshore and I remembered why it's important to lash everything down." A tiller pilot with trim tab steered the boat through calms. Reefed sail combinations drove the cutter at an average of six knots. "The biggest issue in the passage was managing the wear on the mast," he said, referring to an earlier problem from the gaff saddle twisting and wearing the spruce mast.

A HANDFUL TO SAIL

"I'm really pleased with the boat in general. Certainly it's quite a lot of work to sail. I knew it would be. And it's a lot of work to maintain, which is obvious," Leo reports. "It's still early days with the boat. One thing I'm learning – it's quite labor intensive, so deciding when it's worth investing the effort to change sails depends on the crew and conditions."

As summer turns to autumn, *Tally Ho* will sail south to Mexico for maintenance while her crew of four wait out the hurricane season. From there, the southeast course will test the boat in a series of regional weather systems fueled by (mountain) gap winds. Dodging those will be a warm up for the shipping they will meet as they near the Panama Canal. *Tally Ho*'s transit will no doubt be a blockbuster episode in the saga, and when the last lock opens on the Caribbean side, the cutter will enjoy trade winds all the way to the West Indies.

THE 2027 FASTNET BECKONS

Options are open for the Atlantic crossing, with possible stops in Bermuda, the USA and Canada before the final leg home begins. No doubt, excitement on board will run high as a piece of England's 1927 glory returns, with the hope of repeating it a century later.

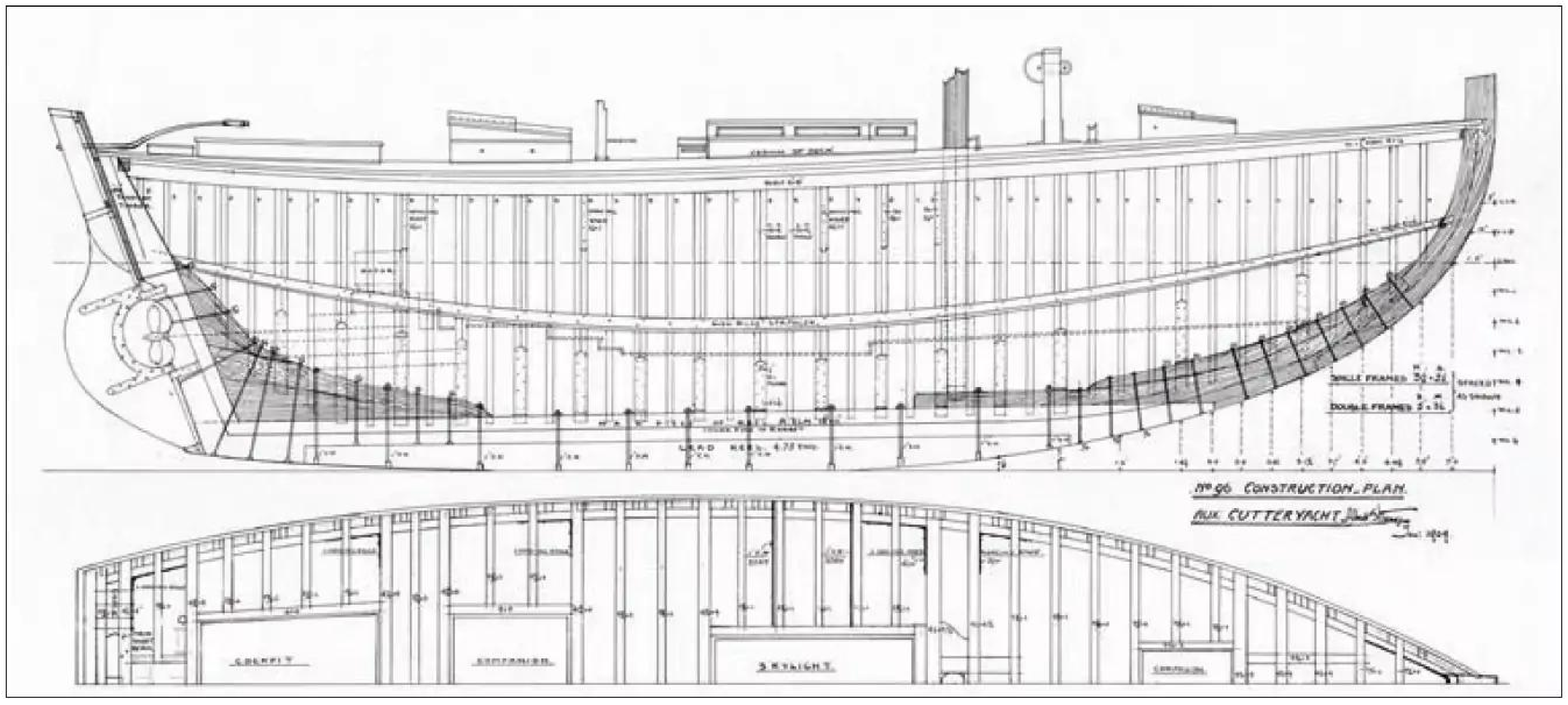
Beyond competing in the Fastnet, Goolden has a growing list of plans. "They're all very loose and could change," he said. "I certainly intend to keep hold of *Tally Ho* for the foreseeable future and continue living on the boat. There's a good chance that I might just continue sailing." After getting reacquainted with his homeland, exploring Scandinavia is an option, then maybe farther afield. "I'm interested in the idea of starting a boatyard at some point," he said, possibly in the UK, or perhaps back in British Columbia, an area that inspired his interest in best forestry practices. Certainly the highlights of this rebuild will influence the future. "There were so many different aspects, but doing the early structural work were really exciting," he said. "The centerline, bow assembly and framing was a really exciting time." His favourite days involved cutting wood.

The story of this rebuild would have filled volumes; lofting, framing, shaping and fitting the keel; creating the stern assembly, bow timbers, deck structure, restoring the transom, planking. Capturing it all on camera ensured nothing was lost; every intricate task was recorded in one or more entertaining videos. Watching them from start to finish is akin to a full course in boatbuilding.

In saving *Tally Ho*, lives were altered, as documented by millions of testimonials. "The most rewarding part of the YouTube experience is hearing from people," said Goolden. "Comments and emails saying they reconnected with a son or brother; buying or building a boat together; people who connected with their parents in a new way. I don't know why or how the videos had that affect on people, but it's amazingly rewarding." Leo remains that modest person we see in every episode, and does not take lightly the generous support received.

Leo Goolden is tenacious. Goals are lofty and problems are just detours. Through more than 230 videos, we saw him grow from a young sailor into an accomplished shipwright and teacher. He instilled in viewers a confidence to pick up tools and create, in any medium. During the seven-year rebuild, each filled with risks and challenge, he grew into a legend of the craft. Along the way, the amazing story of saving *Tally Ho* has forever changed the world of restoring old classic boats.

See sampsonboat.co.uk and search for Tally Ho on youtube.com



Below: Albert Strange's construction drawings for *Tally Ho*

TALLY HO

DESIGN	**Albert Strange**
BUILD	**Stow & Sons, 1910**
LOD	**47ft 6in (14.5m)**
BEAM	**12ft 10 in (3.9 m)**
DRAFT	**7ft (2.1m)**

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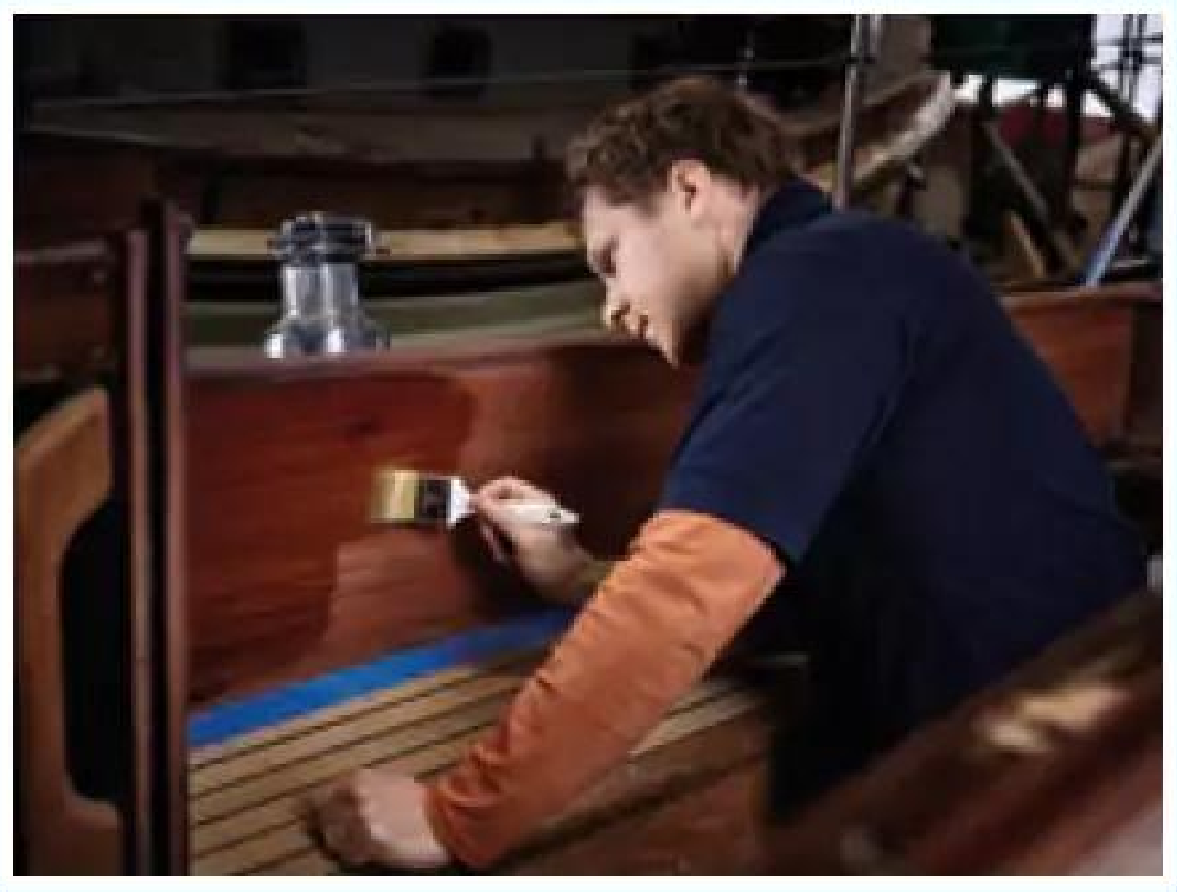

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VELA CLASICA MENORCA

Storm slams fleet at Copa del Rey

WORDS AND PHOTOS CHRIS POTTER

The 21st Copa Del Rey, part of the Vintage and Classic Yacht Club series, featured a record entry of 49 boats from a wide range of European countries. Storms at the western side of the island have previously threatened this event but always failed to materialise in Mahon. This year, the weather gods seemed to be smiling again as the first day of racing on Wednesday dawned bright and sunny with a steady 10 to 12 knots inside the harbour. There were fears that the wind might freshen and cause a cancellation; instead it dropped away, leaving only a big swell and chop. The result was the same, with racing abandoned. Thursday storms were forecast for the late afternoon and the committee decided on short races to get the boats home before the bad weather hit. It arrived early, with torrential rain, near zero visibility and gusts of up to 53 knots. The Big Boat fleet, racing near the Illa de L'aire on the south of the island, was worst hit. The 15-M *Mariska* managed to get her sails down and dropped anchor. When visibility improved it became clear that the 15-M *Tuiga* had not been as lucky. Dismasted and with her rig over the side, the crew were thankfully safe with no one seriously injured. *Mariska* and two RIBs went to *Tuiga*'s aid and managed to cut the rig away and tow it into a small bay for retrieval. Most of the 116-year-old's metalwork was also saved. *Tuiga* was not the only one to suffer from the storm: a third 15-M, *The Lady Anne*, had serious damage to her bowsprit and was out of the running for the series. *Tuiga* will be out of action for the rest of the season. The drama was not over, however, as, under clear blue skies, *Tuiga* was cheered back into port by the collected crews. Weather conditions remained good for the next two days. *Mariska* had an unopposed victory, while the Vintage Gaff class was dominated by the NY 50 *Spartan*. Vintage Bermudan was won by *Amorita*. British-designed boats *Argus*, *Albacore* and *Star Sapphire* took first, second and third in the Classic Bermudan class. In SoT fleet, *Barlovento*, a Lotus Scandinavia 40, won the day.

5
SPARTAN
BRISTOL RI

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1 New York 40 *Chinook*
2 A tight start for the Classic Bermudan class
3 *Spartan* charging across *Gypsy* after crossing the start line before the gun
4 Sorting out the headsails on *Cariad*
5 New York 50 *Spartan* hard on the wind
6 *Happy Forever* chasing *Flight of Durgan* (both Spirit 52s)
7 *Spartan* hard on the wind
8 Crew work on *Mariska*
9 The Laurent Giles-designed *Albacore* in a big swell
10 *Tuiga* returns to harbour dismasted with a broken bowsprit
11 West Solent One Design
12 New York 30 yacht *Amorita*
13 The 15-M yacht *Mariska* reaching

THE OLD GAFFERS EASTCOASTER

Good old-fashioned fun out east

WORDS BEVERLEY YATES **PHOTOS** VARIOUS

More than 30 boats met on Suffolk's River Ore on 27 July. Despite having a brewer as sponsor, the fleet managed to leave on time the next day, exploring the Ore and Alde for two days before heading south to Harwich Harbour, finishing at the excellent Royal Harwich YC for a sit-down supper and general celebration of a great week on the water. These OGA events are an eclectic mix of boats and crews; the racing has a fairly small 'r'. It's more about sharing experiences and making new friends. Perhaps this friendly culture is why there were quite a few first-timers on the rally?

The fleet included three boats from the Netherlands, *Jan Blank*, *Sotra* and *Snoopy*, with one Thames attendee, the venerable *Onward of Ito* and the centenarian *Harbinger* of Dover. The rest were locals, whose local knowledge came in handy over a series of challenges and escapades. Early in the week, the shallower-drafted vessels crept up to Snape Maltings, for tea and cakes at the River View Café and a visit to Fishers Gin. There was then racing over a three-mile course between Orford and Slaughden, with time to explore the village of Orford and its impressive castle. More racing followed on Thursday with the Seaways Bells trophy at stake, a self-timed race from Orford Haven Buoy to the River Orwell, where Suffolk Yacht Harbour treated the fleet to supper at the Lightship. Friday saw the challenge of 'Gafferteering', in theory a serious test of navigation and sailing skills, or perhaps just a potter on the Stour before anchoring off Wrabness for the evening's festivities. The setting sun and receding tide revealed a beach, and skippers and crew ran ashore for more beer from the Mighty Oak Brewery and a barbecue from Becky's Butchers. The final day's Two Rivers Race went from Wrabness to Pin Mill on the Orwell, the whole fleet ending up at the Royal Harwich. The cruise week and prize-giving was organised by 'Young Gaffers' Ed, George, Vicky, Josie & Evie. We would list the winners but that would be to misunderstand the point.

2

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CK 451
CK451

11

ONWARD of ITO

9

12

8

13

1 Smaller Gaffers tying up at Snape
2 Barbecue at Wrabness
3 *Onward of Ito* sailed from Greenwich
4 Dutch member Rik hoists his topsail on *Jan Blank*
5 New member Paul and *Badger* came second in the Alde race
6 Pete and Sarah's *Reverie* went well all week
7 *Louisa* hides on passage to Snape
8 *Cygnet of London*, first overall in the Race Series
9 *Onward's* Martin, veteran of many an OGA and Round-Britain
10 Kees leaves for the Netherlands in his 18ft converted lifeboat *Snoopy*
11 Smack *Daisy Bell,* skippered by Young Gaffer and event organiser, Ed
12 *Ostara*, winner of the 'Gafferteering' challenge
13 Boats gather for an evening beach party

Credits and thanks: Sarah Aldie, Edith van Dijk, Colin Stroud, Will Thomas, Beverley Yates

2026 Richard Mille Cup to take place on the Clyde

Details have been announced for the biennial Richard Mille Cup, taking place on the deep and protected waters of the Firth of Clyde from 15-25 June next year. A fleet of historic yachts from around the world is expected to rendezvous in Largs, with racing set against the dramatic scenery of the Cumbrae Islands, and the Isles of Bute, Arran and Ailsa Craig.

The Clyde is one of the great cradles of classic yacht design and build. From its waters, the legendary yachts of the Fife dynasty, GL Watson and Alfred Mylne, set sail and conquered the world. Today, those same names are behind some of the most coveted classics on the water and continue to prove their prestige and capability at the world's regattas. It is hoped these same yachts will make the journey north for this major yachting event.

The cup will include long and short races, providing a range of challenges for all the yachts, and the cup will reward all-round performance throughout the whole competition. Shoreside, spectacular social events are planned in some truly special locations including Culzean Castle, Dumfries House and aboard the *Waverley*, the last of the sea-going paddle steamers.

For more information or to register interest, email the organisers at office@richardmillecup.com, Tel +44 (0)141 501 0481, or visit richardmillecup.com

2026 provisional

Monday 15
- Registration
- Welcome reception at Culzean Castle

Tuesday 16
- Inchmarnock Race

Wednesday 17
- Ailsa Craig Race

Thursday 18
- King's Course
- Crew BBQ at Kelburn Castle

Friday 19
- Holy Isle Race
- Owners' dinner at Blair Castle

Saturday 20
- Reserve/lay day

Sunday 21
Round Arran Race

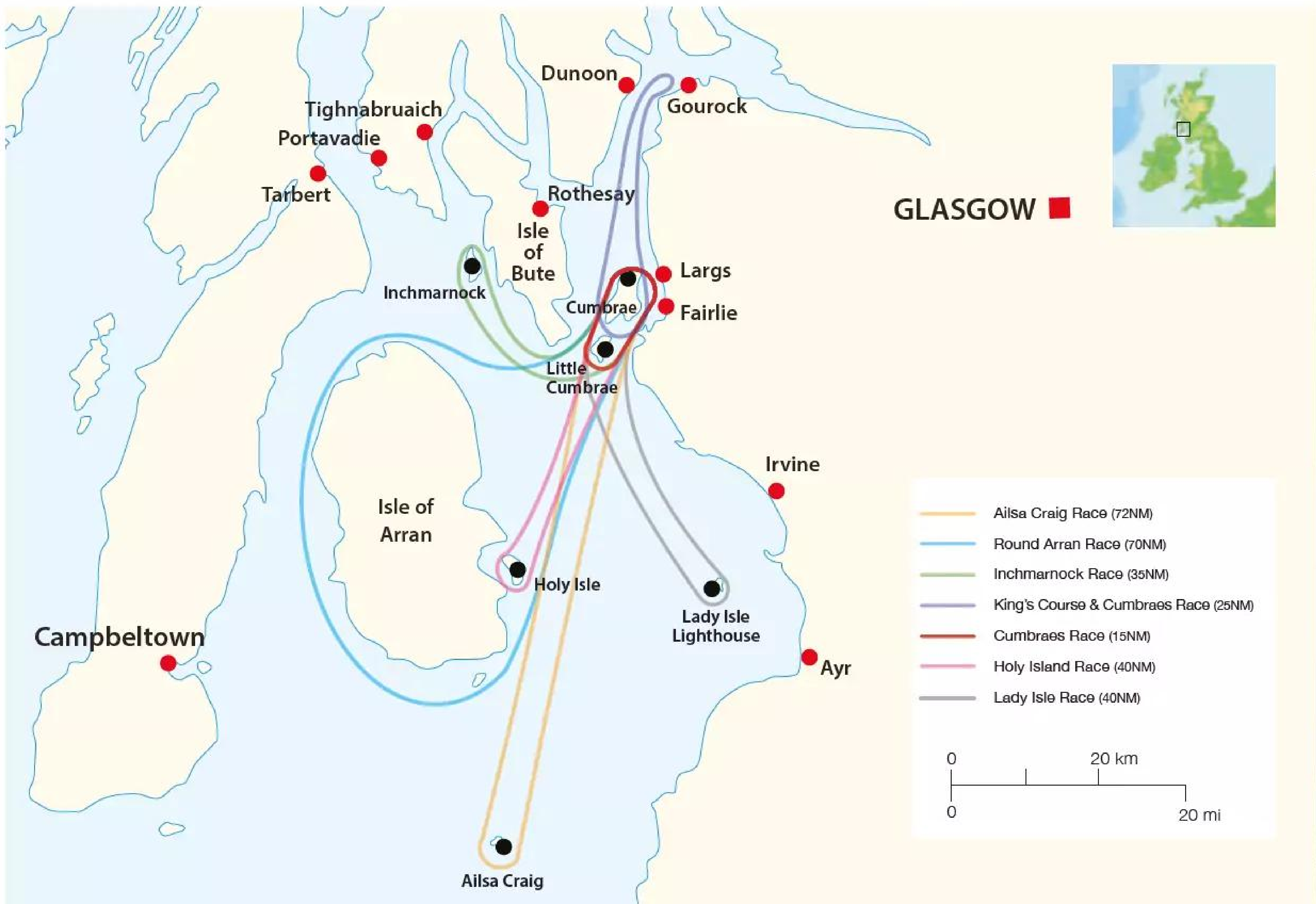
Monday 22
- Cumbraes Race
- Owners' cocktail party on board *Atlantic*

Tuesday 23
- Lady Isle Race
- Scottish music night, Largs

Wednesday 24
- Clyde Race

Thursday 25
- Waverley cruise
- Prize-giving reception at Dumfries House

Sunday 28
- Start of Clyde to Cowes Race


Dunoon
Gourock
Tighnabruaich
Portavadie
Tarbert
Rothesay
Isle of Bute
Inchmarnock
Cumbrae
Largs
Fairlie
Little Cumbrae
GLASGOW
Irvine
Isle of Arran
Holy Isle
Lady Isle Lighthouse
Campbeltown
Ayr
Ailsa Craig
Ailsa Craig Race (72NM)
Round Arran Race (70NM)
Inchmarnock Race (35NM)
King's Course & Cumbraes Race (25NM)
Cumbraes Race (15NM)
Holy Island Race (40NM)
Lady Isle Race (40NM)
0
20 km
0
20 mi

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131^{ft} J Class Replica
RAINBOW

2012. Major Refit 2022/2024.
RAINBOW, the spectacular J, multiple award-winning J Class yacht, was based on William Starling Burgess' original Rainbow, winner of the America's Cup in 1934.

Her impressive track record, eco-consciousness, and technique, as well as her luxury comfort and style, make her one of a kind within J Class. Whether RAINBOW is used for racing or cruising, sailing with her is always an unforgettable experience!

The aluminium hull meets all the requirements of Lloyd's Register, MCA Classification, and the J Class Association.

126^{ft} John Alden Classic Schooner PURITAN

1931. Refit 2017. PURITAN is quite simply a legend.

She beautifully carries before her the spirit of America's 'Gilded Age', was one of the earliest participants in the 'Classic Yacht Revival', and has continued evangelistically to spread the word for over four decades, with alumni becoming key players, disciples even.

97^{ft} Alan Buchanan Ketch TELSTAR VI

1968. Rebuilt 2019. TELSTAR VI is a classically designed, auxiliary ketch with all the character and style of the 1960s, but the luxurious comfort, amenities, and advantages of a modern yacht. Her strength and long range will provide endless enjoyment for local and world cruising. TELSTAR VI is carvel-built of mahogany and oak. She underwent a substantial €13 million refit in Malta from 2012 to 2019, where she was completely stripped out. Her all-new equipment also includes carbon spars. The extensive refit enables MCA coding.

90^{ft} New Classic Yacht WHITEFIN

1983. WHITEFIN was designed by Californian Bruce King. The result is an exquisitely proportioned mix of agility, lightness, and grace. WHITEFIN was given a complete refit in January 2020. The heart of life on board is the open-plan area in the widest part of the boat, which includes the galley, partially recessed, the nav station, the bar, and the saloon with fireplace and piano. The boat consists of four cabins: the owner's suite, all aft; the VIP guest cabin with a queen-sized bed and two twin guest cabins.

67^{ft} German Frers New Classic Replica RECLUTA

2021. German Frers's personal yacht, designed by his father in 1942 and built by Tito Szyka in Argentina, RECLUTA has a special character! She combines classic, sleek lines with modern technology and refined comfort. She has participated successfully in the classic racing circuit: Voiles of St. Tropez, Thropee Bailly de Suffren, Palma de Mallorca, Mahon, Antibes, Regates Royales de Cannes, and Argentario Sailing Week.

Classic 20 DOLCE VITA

2004. Refit 2022. The hull and superstructure are made of wood, mixing traditional construction and design with the latest techniques. She truly resembles the timeless elegance of more traditional classic yachts. DOLCE VITA has been designed with enjoying comfortable holidays in mind, sailing peacefully, easily, and safely. Her fuel range extends to longer coastal trips.

Burger 60 SALLY

1959 - Refit: 2022. An iconic classic masterpiece built by Burger in 1959 and rebuilt in 2022 with top-quality Italian craftsmanship, featuring all contemporary technology and comforts. SALLY is a long-range classic Gentleman Yacht with a special character. She is in "as-new" condition.

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MYBA

Thousands flock to see classics in central London

A wonderful selection of classic boats, yachts, barges and tugs descended on London's St Katharine Docks for its annual Classic Boat Festival.

Now in its 16th year, this weekend continues to impress and credit must go to the St Kat's team for making it happen. Clearing the central and west basins for the throngs of visitors is no mean feat at this time of year.

Hundreds of people walked the pontoons and viewed the boats on show, with many more lining the docks, enjoying the live music. This really is an incredible opportunity for the public to not only see but also access historic vessels, made possible by the generosity and trust of the owners who brought their boats along.

During the event, our own Tom Cunliffe launched his first novel, *Hurricane Force*, and regaled visitors with tales of derring-do as well as his search for the origin of *Saari*, his old Colin Archer pilot cutter.

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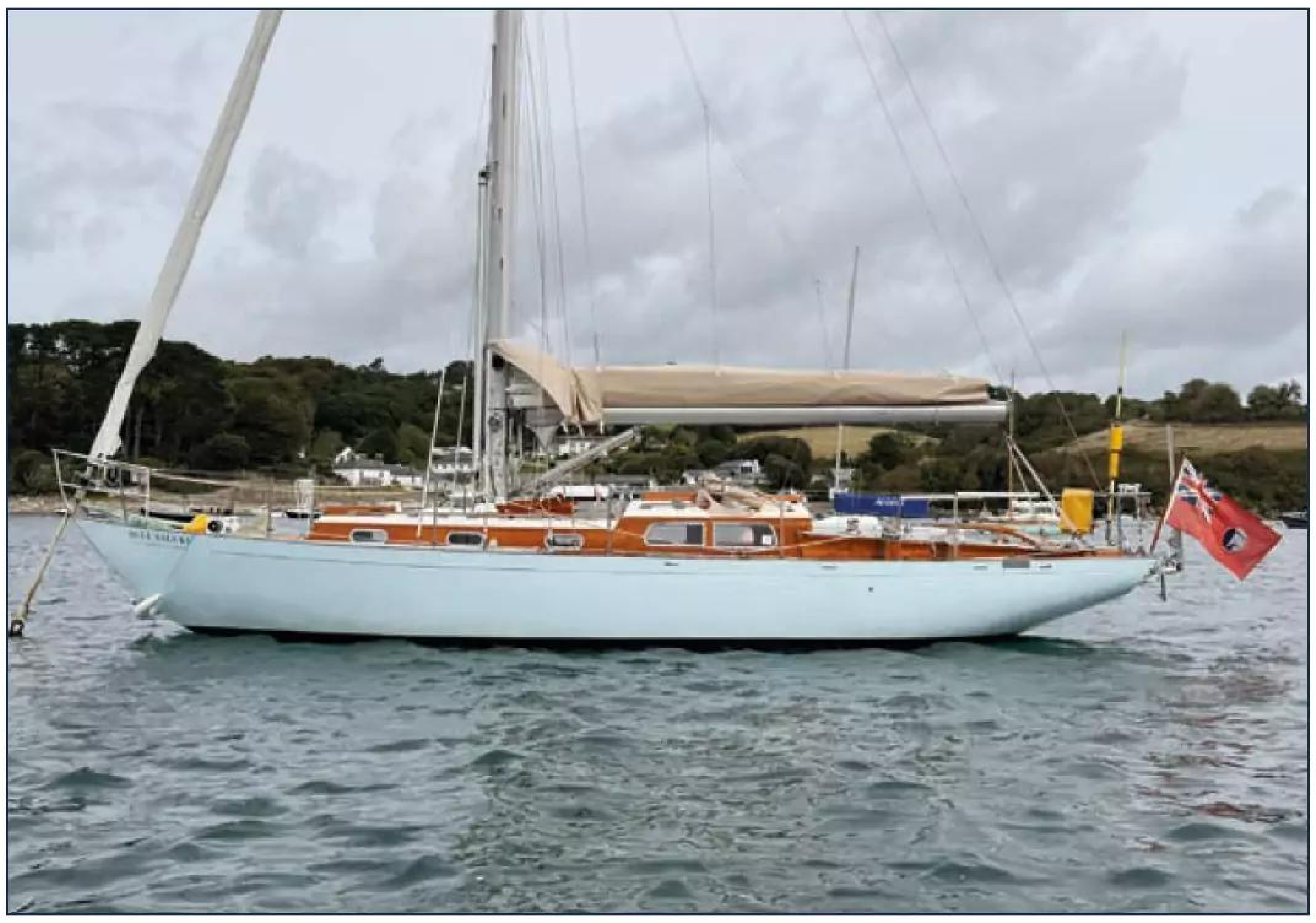
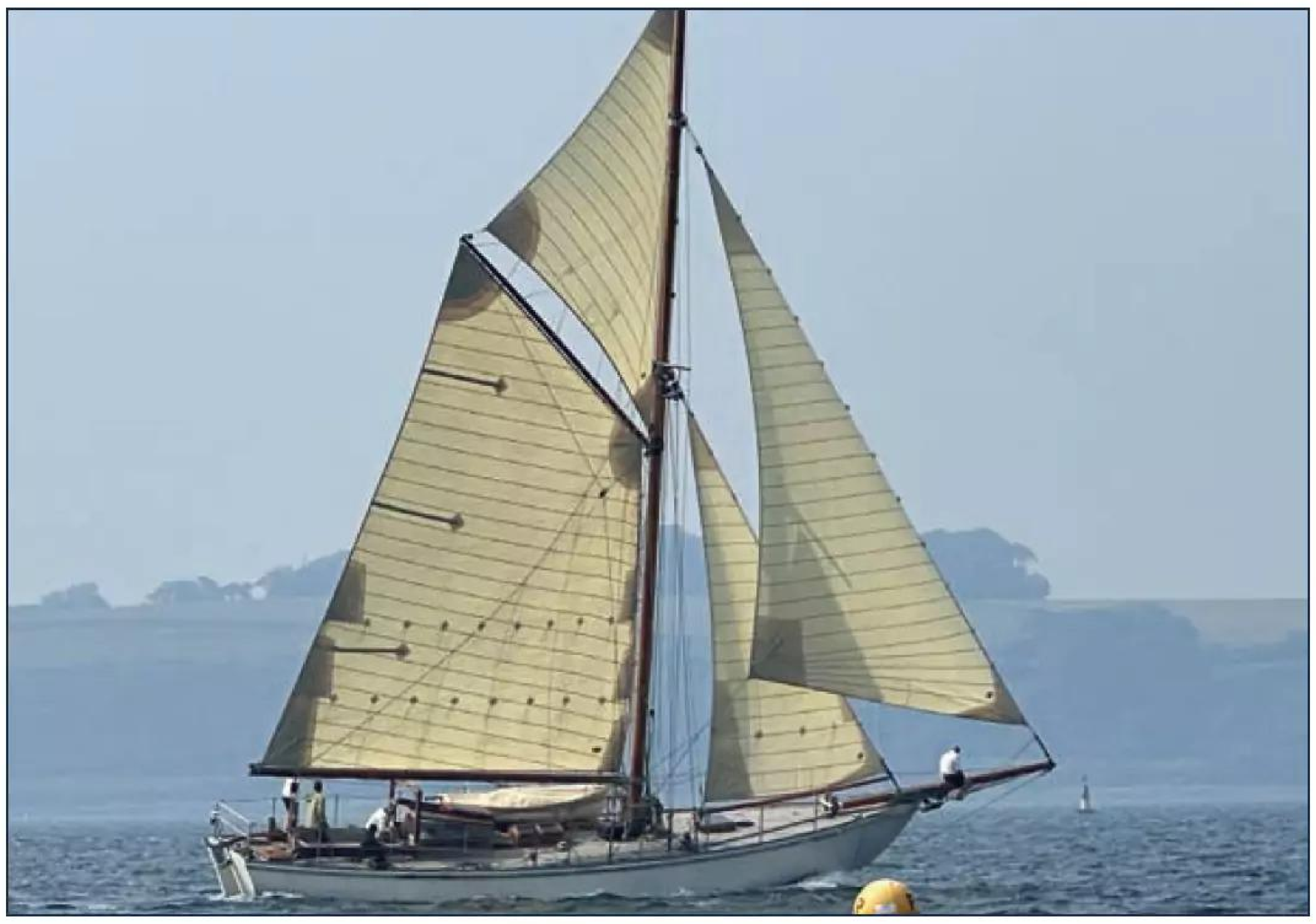


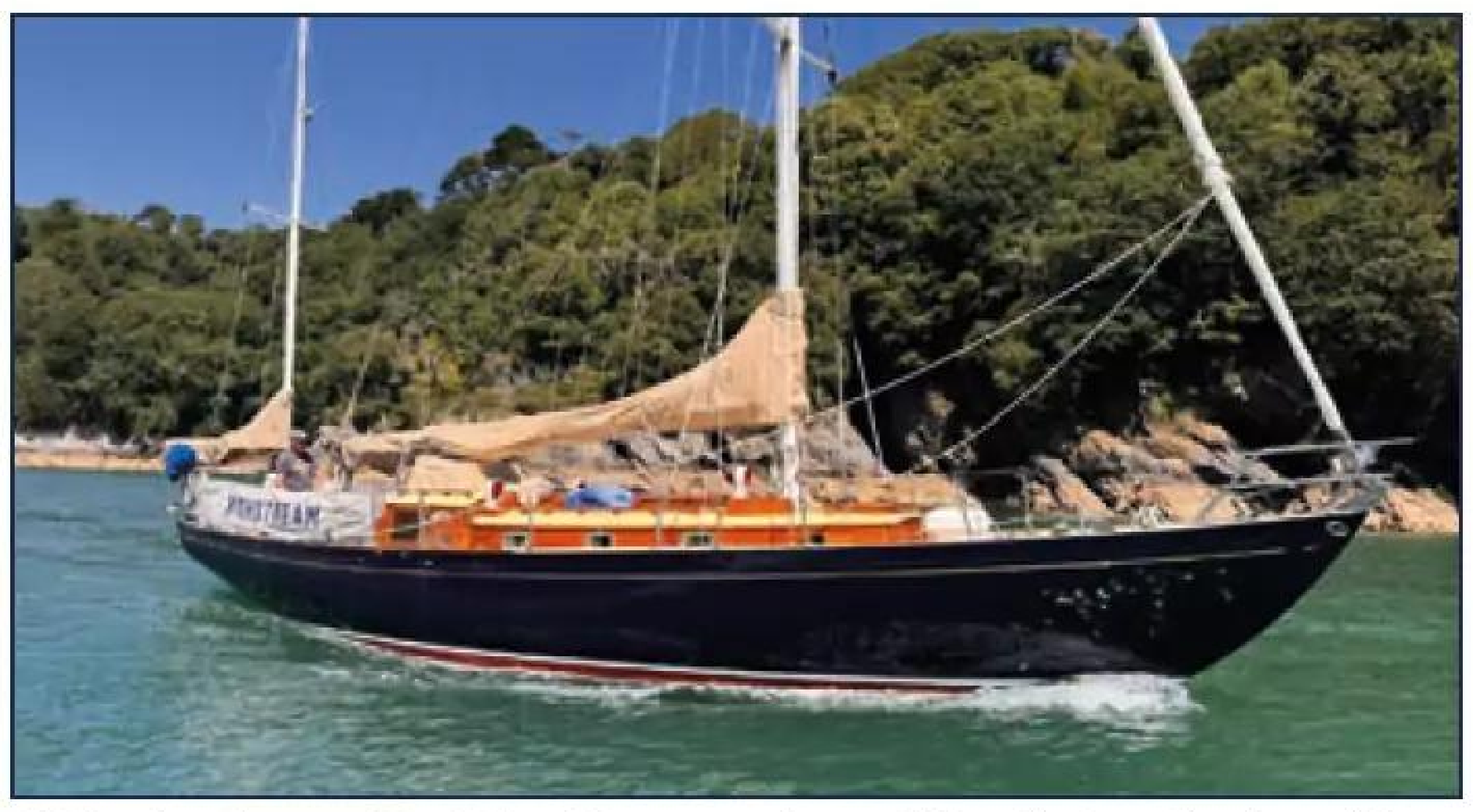
37' Buchanan Prior 37 built by R. J. Prior & Son in 1964 to Lloyds 100A1. Major bottom up rebuild 2002-2005. Much further work including new sails and rigging 2017 and new engine 2022. Extensive work list available. The most complete and turn key yacht of this type we have ever been able to offer for sale.

Cornwall £65,000



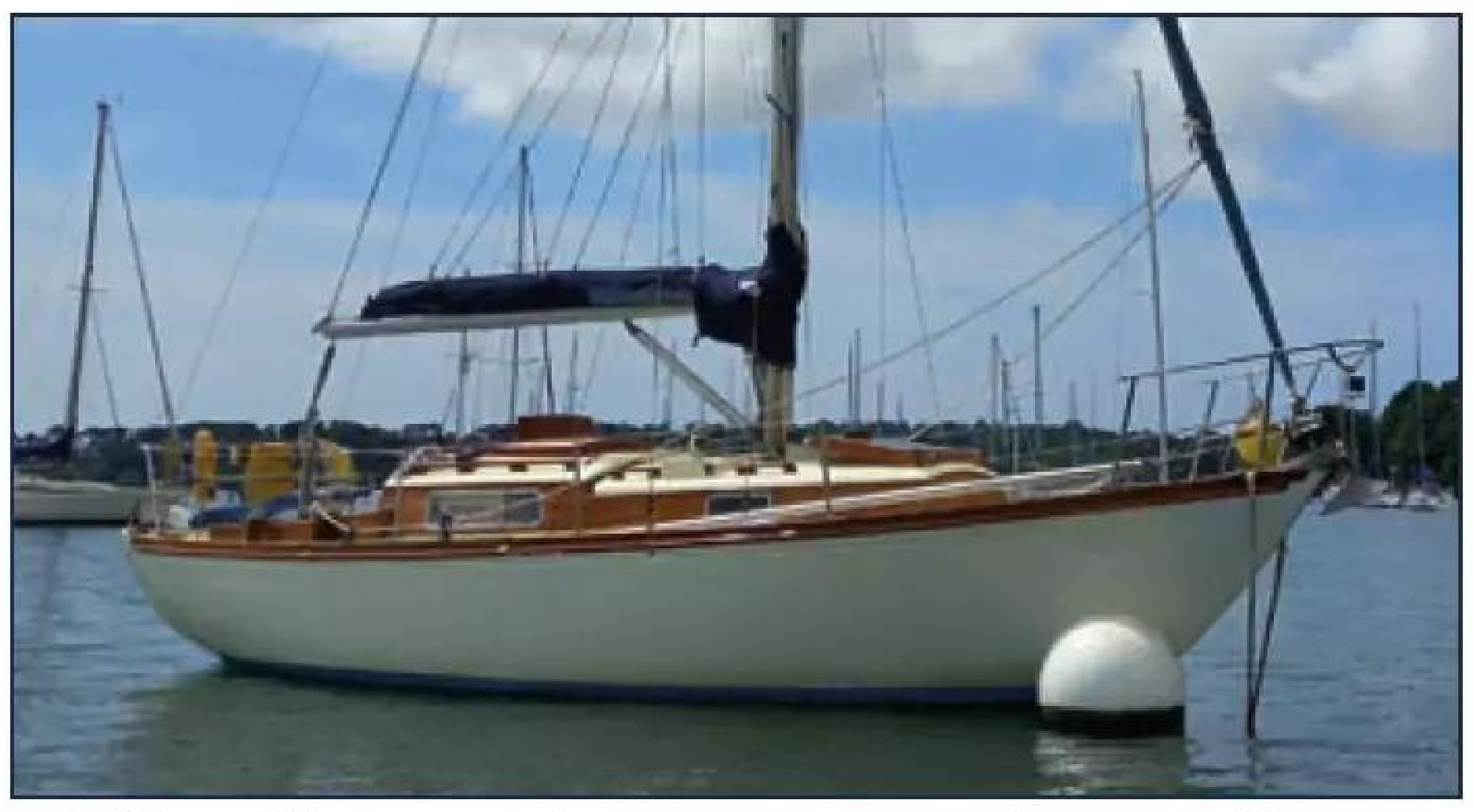
54' Laurent Giles Dyarchy Gaff Cutte launched in 1995. Professional build with strip plank hull, very robust construction built to withstand any weather. Cavernous interior space with 8 berths and 7' headroom. Well proven, fast and capable boat which stands out from the crowd and is built to stand the test of time.

Cornwall £265,000



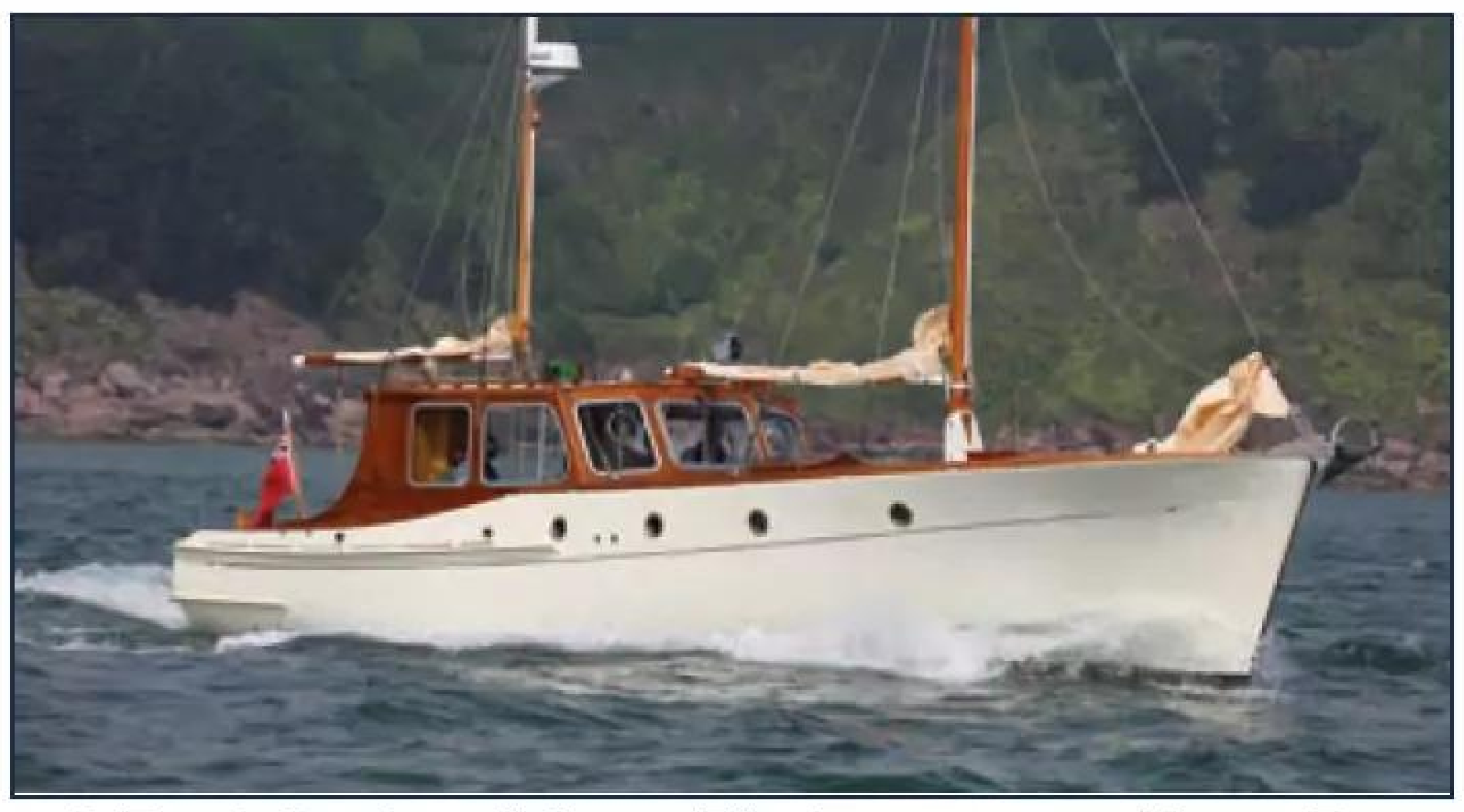
42' Arthur Robb Bermudan Yawl built by Port Hamble Ltd in 1959 for the Royal Military Academy Sailing Club. Raced extensively including numerous Fastnet campaigns before going to private ownership and crossing the Atlantic. Easy split yawl rig, original interior with 7 berths, Nanni 50hp engine. A fine big pedigree yacht.

Devon £99,500



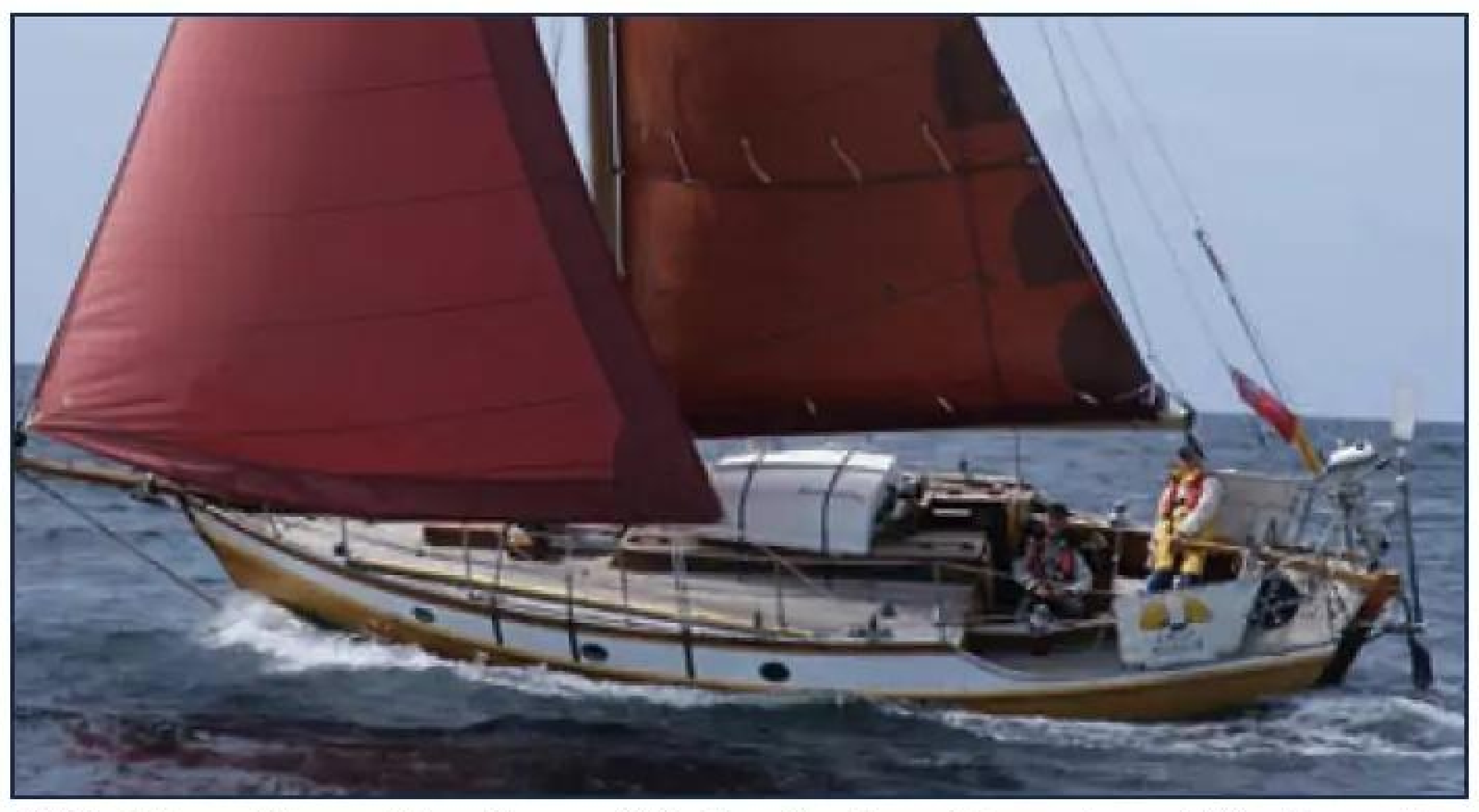
28' Kim Holman Twister built by Cardnell Bros. of Brightlingsea in 1969. One of the finest examples of this superb design, won her class in Round the Island Race some years ago. Z-Spars rig with laminate race and cruising sails. Beta 20hp with low hours. Original interior joinery giving 5 berths. Ready to sail.

Devon £10,950



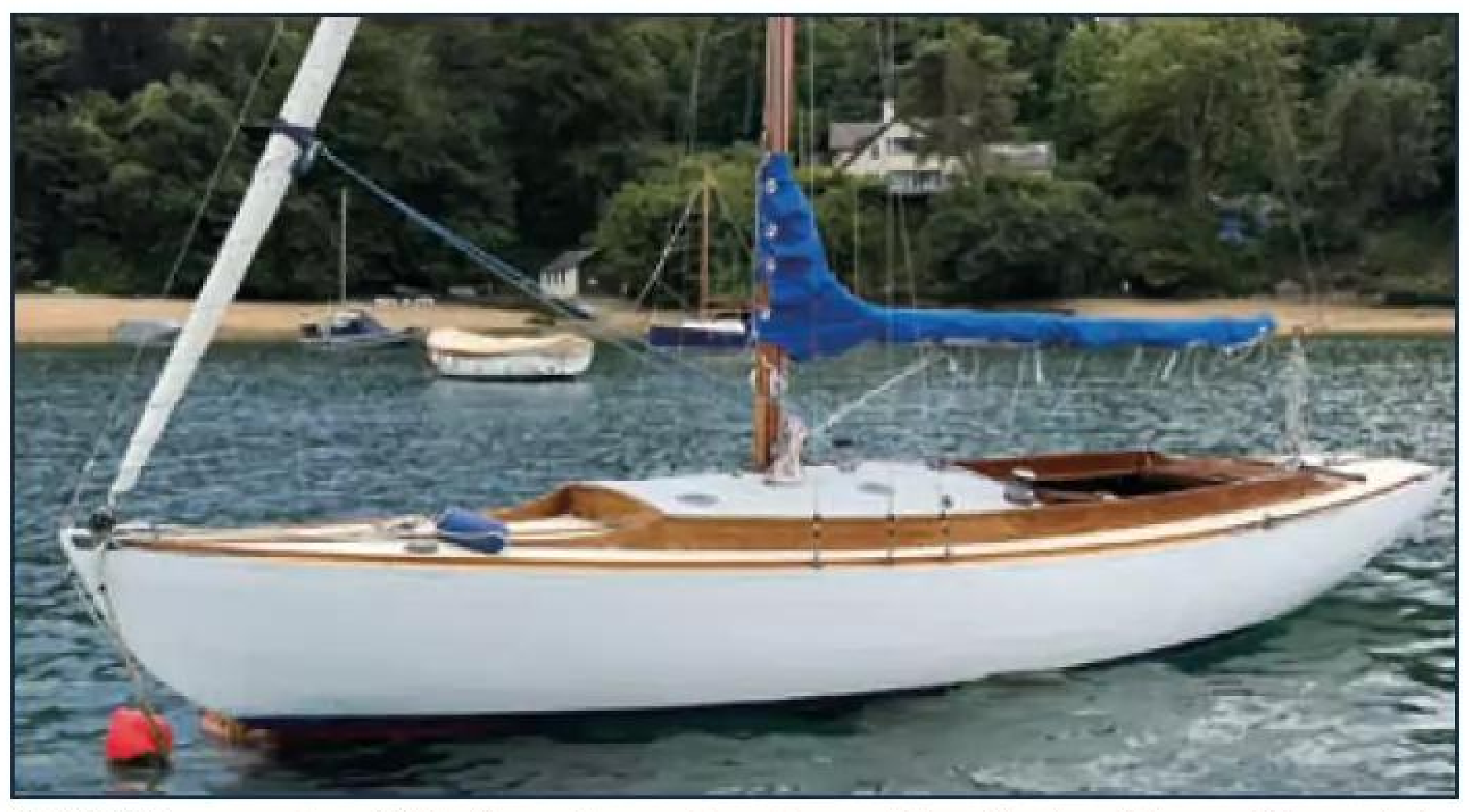
42' Fred Parker Motor Yacht built by Nunn Bros. in 1959. Complete rebuild between 2013-2017, no expense spared, this is the most up together and turn key motor yacht we have seen in a long time. Impeccably maintained, cruised extensively around Scottish Highlands in comfort and safety. A truly remarkable motor yacht.

Scotland £150,000



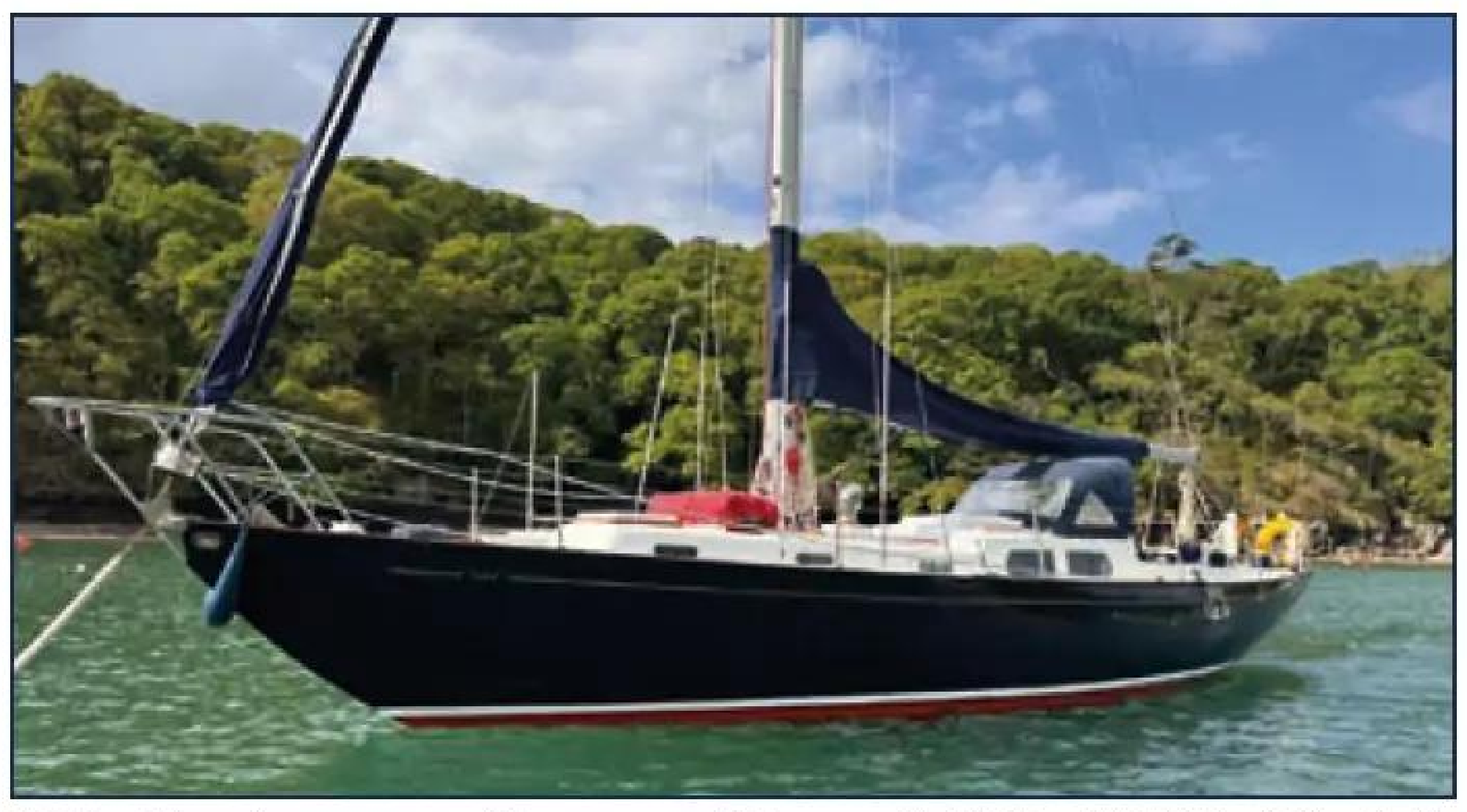
32' Rossiter Curlew 32 built by Rossiter Yachts for the present owners father in 1981. Professionally maintained and well thought out, owned and extensively sailed by a highly experienced sailor so everything is set up properly. Shallow draft with bilge plates enables her to dry out. 5 berths with 6' headroom.

Dorset £35,000



21' Herreshoff Islander dayboat built by Port Hamble Ltd in the 1950's. An exquisite keelboat with lovely lines and delightful sailing qualities. Documented refit history including recent sails and 2025 rigging. 2 berths enables overnight stays. Complete with outboard and road trailer. A lot of fun on the water for sensible money.

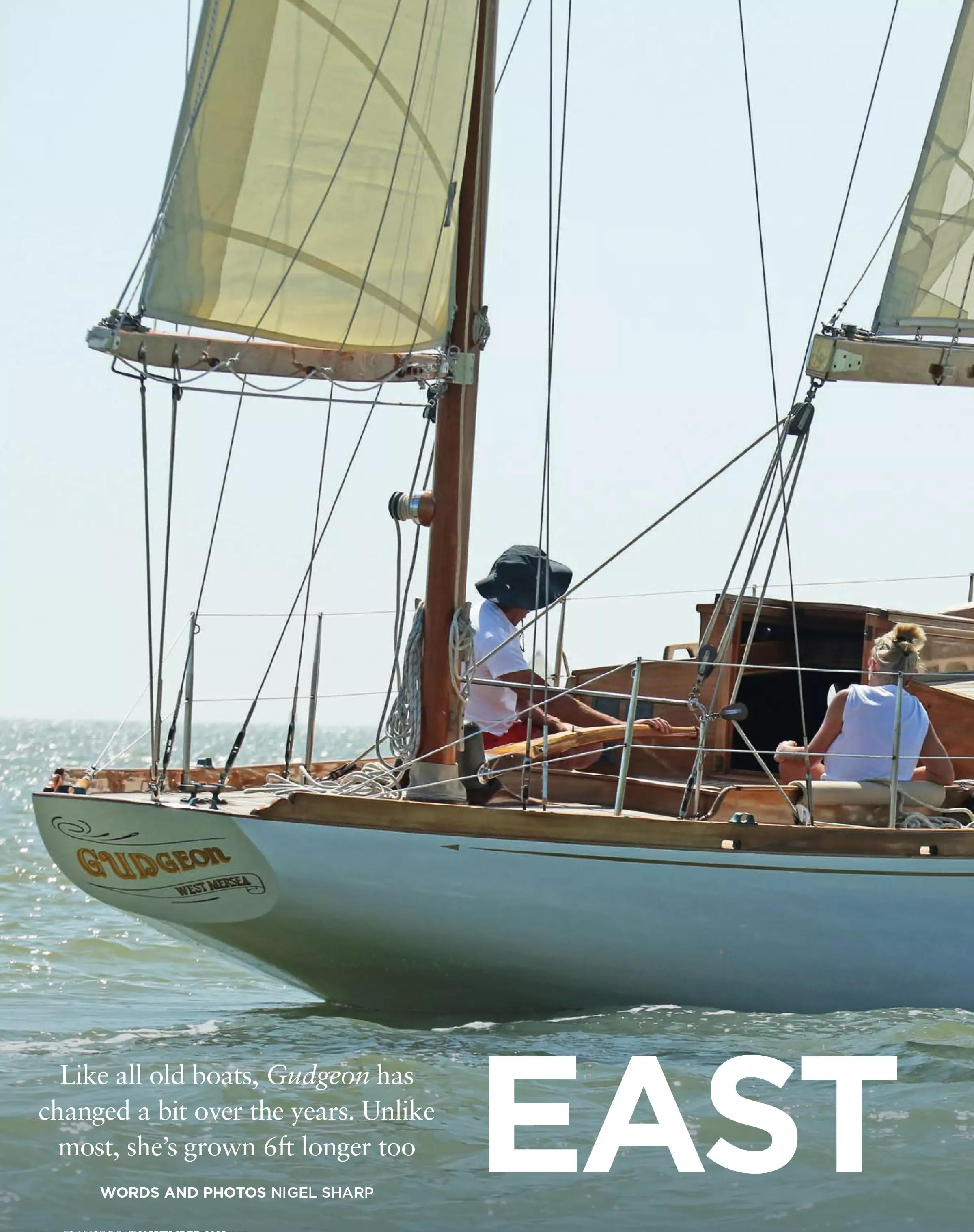
Devon £9,950



38' Buchanan Queen Class Mk3 GRP Vashti. Launched in 1967, she was moulded by Tylers and fitted out by Priors. The Vashti is an iconic yacht of the period with much success. Comfortable interior fit out with 7 berths. Complete new rig in 2022, new race sails 2017. One of the best examples of early GRP yachts construction.

Devon £47,500

Another fascinating selection of traditional and classic yachts only from Wooden Ships. Call for true descriptions, genuine honest values and a service from people who know their boats.


GUDGEON
WEST MERSEA

EAST

Like all old boats, *Gudgeon* has changed a bit over the years. Unlike most, she's grown 6ft longer too

WORDS AND PHOTOS NIGEL SHARP

ENDER

It is likely that the 1920 Alfred Mylne-designed yawl *Gudgeon* has been based on the East Coast almost all her life, and the high esteem in which she is held there became apparent on a bank holiday weekend about 10 years ago. Her then owner, Scot Yates, was cruising on her on the River Alde, and when he radioed the harbour master to see if there was an available mooring, the initial response was "no chance, it's a bank holiday weekend". But when Scot clarified that his boat was *Gudgeon*, the response was very different.

"The harbour master said 'what, THE *Gudgeon*?' and directed us to a mooring saying 'do not use' in pride of place right next to the quay," Scot told me. "He wouldn't take any money from us and he said that we could stay there as long as we wanted. He was in total awe of her being back there."

Gudgeon's early history seems to be quite hazy. While it is clear that she was designed by Alfred Mylne (his design number 270) and built as *La Belle Poule* in 1920 at Hamworthy near Poole, very little is known about her builders, Wessex Motor and Sailing Boat Co, or her first owners, except they were thought to be American. But whoever they were, they didn't keep her for long. In April 1921 *The Yachtsman* magazine reported that Camper & Nicholsons yacht agency had sold her to Captain HM Harwood and although she "has not yet been used… Captain Harwood intends to fit her out very shortly."

Harwood renamed her *Gudgeon*, a name that she has retained ever since. Harwood only kept her for a couple of years before selling her to GA Tawse. Mylne's original design shows a gaff mainsail and gunter mizzen, but during Tawse's ownership she was converted to bermudan rig. Her next owner was Gervase Scott who had her for barely a year (around 1931) before selling her to Lt Col Harold E Day. In August 1935 *The Yachtsman* reported that she had been bought by Alban R Culmer and that she was "undergoing an extensive overhaul and refit under the supervision of Wm McC Meek & Co Ltd" at W King & Sons in Burnham-on-Crouch. Culmer was at that time the proprietor of the brush manufacturing company Culmak (whose products were used by artists and for shaving amongst other things) and was a keen artist in his own right. He was also a member of Aldeburgh and Essex Yacht Clubs. In 1954, he sold her to Ralph and Peggy Webb who had her for about 10 years and kept her on a swinging mooring at Orford.

1950S REFIT: DOGHOUSE AND HATCH

They had her refitted at Whisstock's Boatyard in Woodbridge where, amongst other things, a doghouse was fitted over the companionway and a raised hatch over the heads forward, not least to provide better headroom for the 6ft 2in (1.88m) Ralph. The Webbs' daughter Mary was about eight years old when they bought *Gudgeon*, and she remembers sailing on her with her parents. "They weren't very adventurous," she told me. "My mother was a bit nervous and they never sailed *Gudgeon* abroad."

Below: The Webbs' daughter Mary relaunching *Gudgeon* in 2000 while the Reads look on

Gudgeon's next two owners kept her at Tollesbury: Norman Dixon from 1965 and Walter and Betty Bibby from 1969. The Bibbys' son, Peter, then in his 20s, remembers "sailing with dad most of the time", many times to France, Belgium and Holland, and through the Dutch canals to Terschelling and Vlieland. "We had some very enjoyable trips," he told me.

In 1976, *Gudgeon* was bought by Nadine Scott and David Blagden. The latter had previously taken part in the 1972 singlehanded transatlantic race in the absurdly small Hunter 19 *Willing Griffin*, and subsequently hosted the TV programme Plain Sailing. From 1980 she was owned by Colin Bowles, an engineer from Romford who kept her at Burnham-on-Crouch.

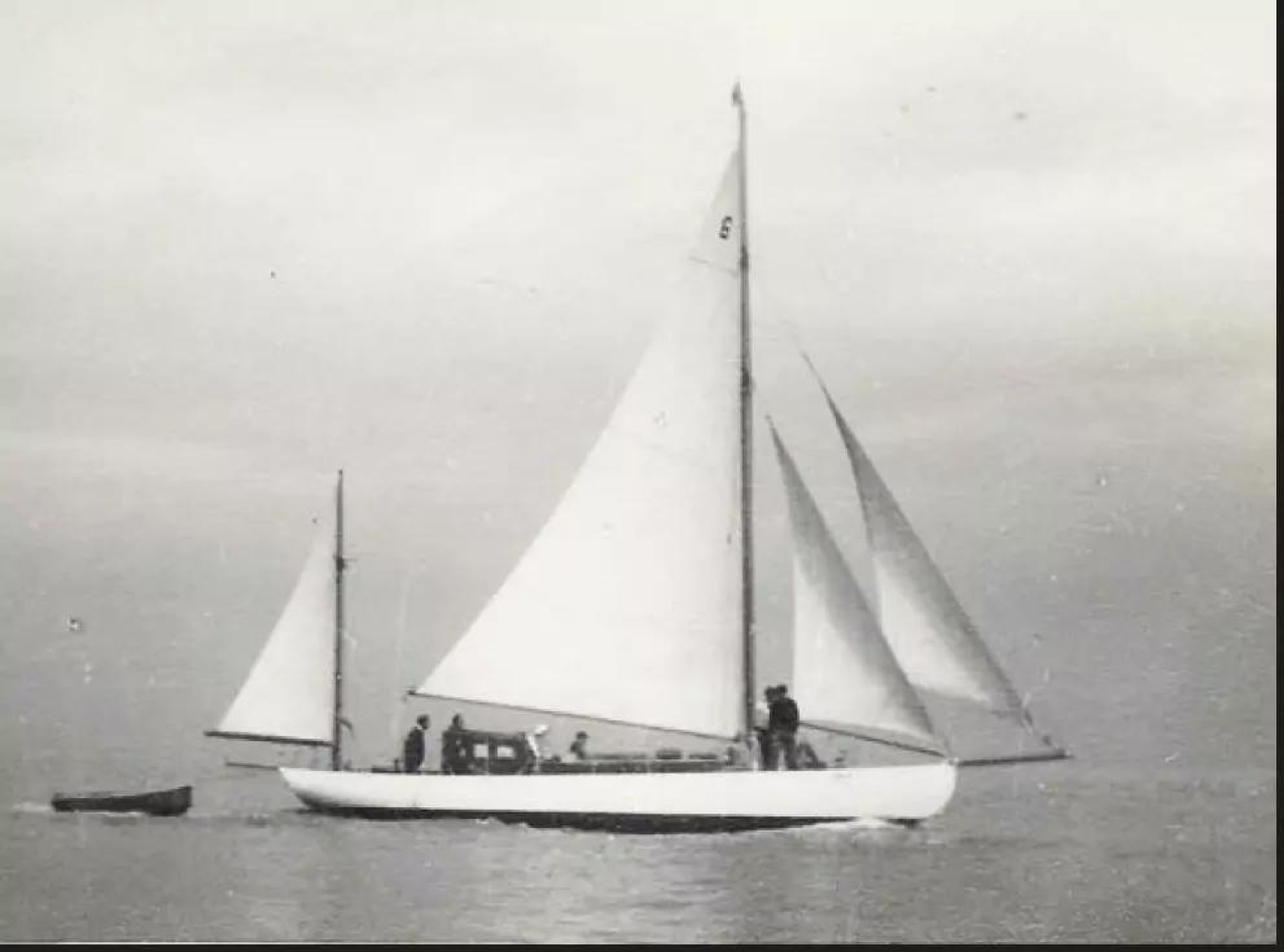
IT'S THIS OR THE GOLF CLUB

When they retired in the mid-1990s, Alan and Mary Read moved to Aldeburgh in Suffolk and thought they should either join a golf club or a yacht club. Although they had never really sailed much, the latter trumped and they joined Aldeburgh YC. Initially they had a Finesse 24 but it "never really gave us the range we wanted," said Alan, so when their friend Peter Wilson – at that time the proprietor of Aldeburgh Boatyard – told them that he could find them a project "which would be a nice way of giving us what we wanted", they went along with the idea. Peter then found *Gudgeon* at Prior's Boatyard in Burnham-on-Crouch, "looking disgraceful in the middle stages of abandonment," as he described it to me.

"I went to see her first and could see that she was a wreck," said Alan, "and when I then took Mary to see her on the way back from our daughter's wedding, she was horrified!" But they decided to buy her anyway, and she was transported to Aldeburgh Boatyard with Acrow builder's props across the hull inside, "well tensioned so she couldn't fall to pieces on the way," said Peter. The team at Aldeburgh Boatyard then redecked her, did "quite a lot of refastening and a reasonable amount of steelwork", fitted lower-profile hatches to replace those fitted for the Webbs, and completely rebuilt the accommodation to Alan and Mary's needs.

With the work complete, *Gudgeon* was relaunched from Aldeburgh YC's slipway in 2000. The Reads invited the Webbs' daughter Mary to pour some champagne over the bow and say a few words to mark the occasion.

After their first voyage in *Gudgeon* to St Katharine Docks in London, Alan and Mary started to get more adventurous, and for the remainder of their ownership they regularly sailed across to the continent. An "ideal weekend" would take them to Holland and Belgium (and on one occasion they went on to Germany), while their holidays would normally involve a trip to the



Top left: Gudgeon sailing off Shingle Street, Suffolk, around 1956 *Above left:* Peggy Webb and ,*Below right,* Ralph Webb. Other photos show *Gudgeon*'s previous configurations: short stern and small mizzen, and higher doghouse and raised forehatch

south coast and from there across the Channel to France. "But one of the problems we had was that because she was so pretty, we never got any peace because people were always knocking on the hull and asking if they could have a look at her!" said Alan. "Our favourite destination was Blankenberge in Belgium where *Gudgeon* became well known and much admired. She was also a very comfortable and forgiving boat, but there came a time when we felt less able to sail her, and although it was hard decision to let her go, we knew it was the right one as maintenance was frightening in terms of effort and expenditure. And as we had rescued her once we didn't want her to start deteriorating."

It was then, in 2005, that Scot Yates bought her. When he first saw her she was "under covers and looking very drab and dreary" at Aldeburgh Boatyard, but he could see that "the interior was fantastic for a classic boat and that is when I made the decision to buy her without seeing the condition of the rig or sails or anything." During Scot's first year of ownership, he began to think that the "transom was ugly" and that the mizzen (which was sheeted to a bumpkin) was "way too small". He casually mentioned this to someone at Suffolk Yacht Harbour where her kept her at the time and that "it would be nice if she had a more attractive sheer" and the response, to his great surprise, was that it would be perfectly possible to accede to his wishes. And so, over the winter of 2008/2009, the boatbuilding team at Suffolk Yacht Harbour did exactly that.

NEW OWNER AND A 6FT STRETCH

The stern was extended by about two metres (6ft 6in) with new planking in Douglas fir and the structural members in iroko. This, in turn, allowed the mizzen to be increased in size – in fact the sail's area was more or less doubled – with a new sail made at the on-site loft and new spars by Collars. *Gudgeon* originally had a Bergius petrol engine which had been replaced during the Webbs' ownership by a diesel of the same make. By this time she had a Mercedes which was now removed in favour of a new Volvo 40hp diesel.

For most of the remainder of Scot's ownership, he kept *Gudgeon* at West Mersea, Essex, but often cruised to Suffolk Yacht Harbour. One year he set off with his two young sons towards Cowes to take part in the BCYC regatta there. Caught out in a southwesterly gale, they took shelter in Dover. When they set off again it was still blowing hard and they were unable to make any sort of meaningful progress, even motor sailing. Scot puts this down to the fact that the centreboard with which she had originally been built had at some point been removed. Mary and Peter Bibby's recollection is that it wasn't operational during their respective parents' ownerships, Peter Wilson recalls that is had been removed by the time he restored *Gudgeon*, and the Reads also felt that something was missing in the boat's performance without it. "But off the wind she sails beautifully," said Scot.

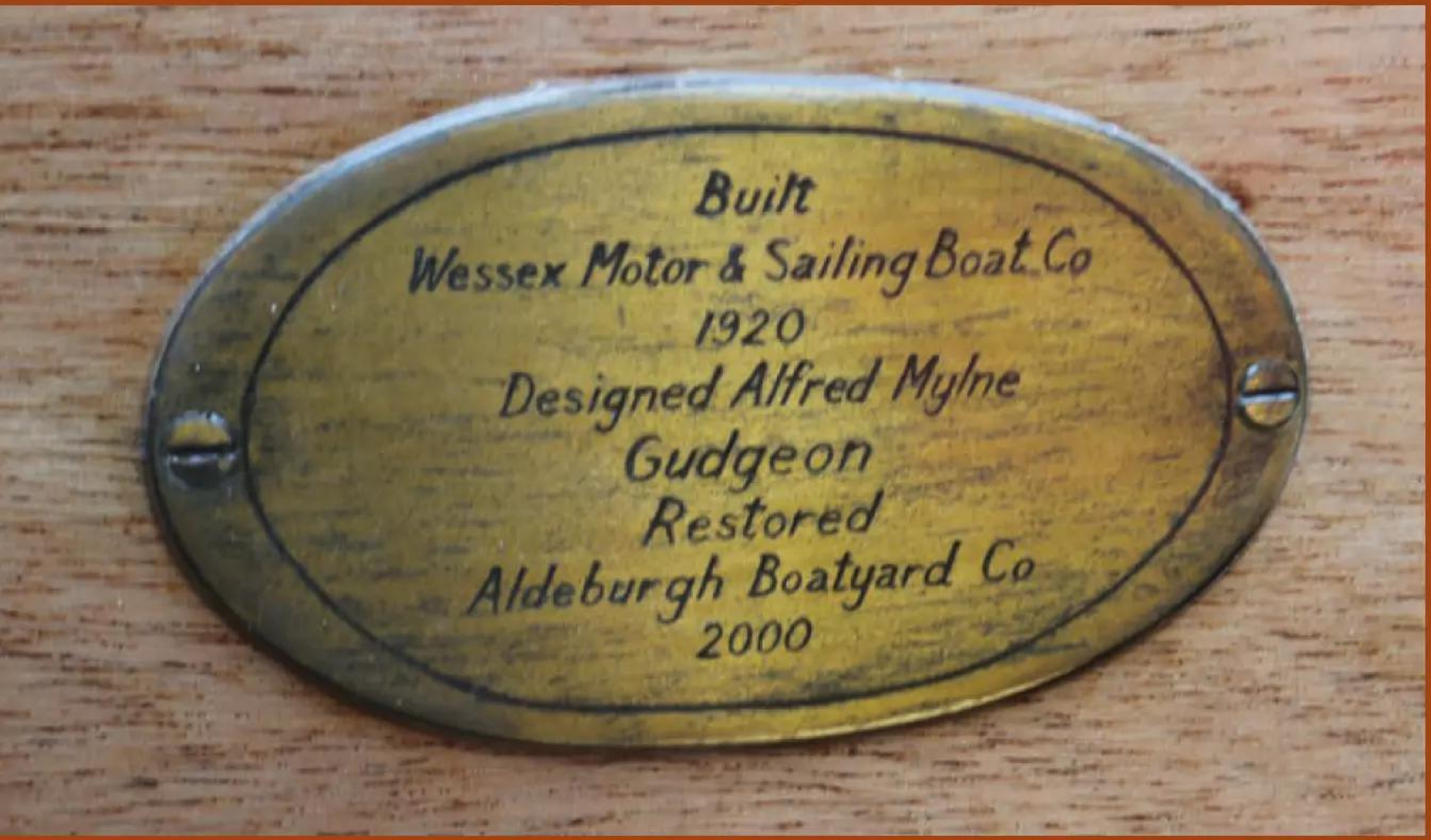
But there came a time when Scot's attention was diverted to another boat, *Stiletto*, a 1961 Kim Holman 33ft (10m) day racer. So he bought her and put *Gudgeon* on the market, but it would be some years before she was sold.

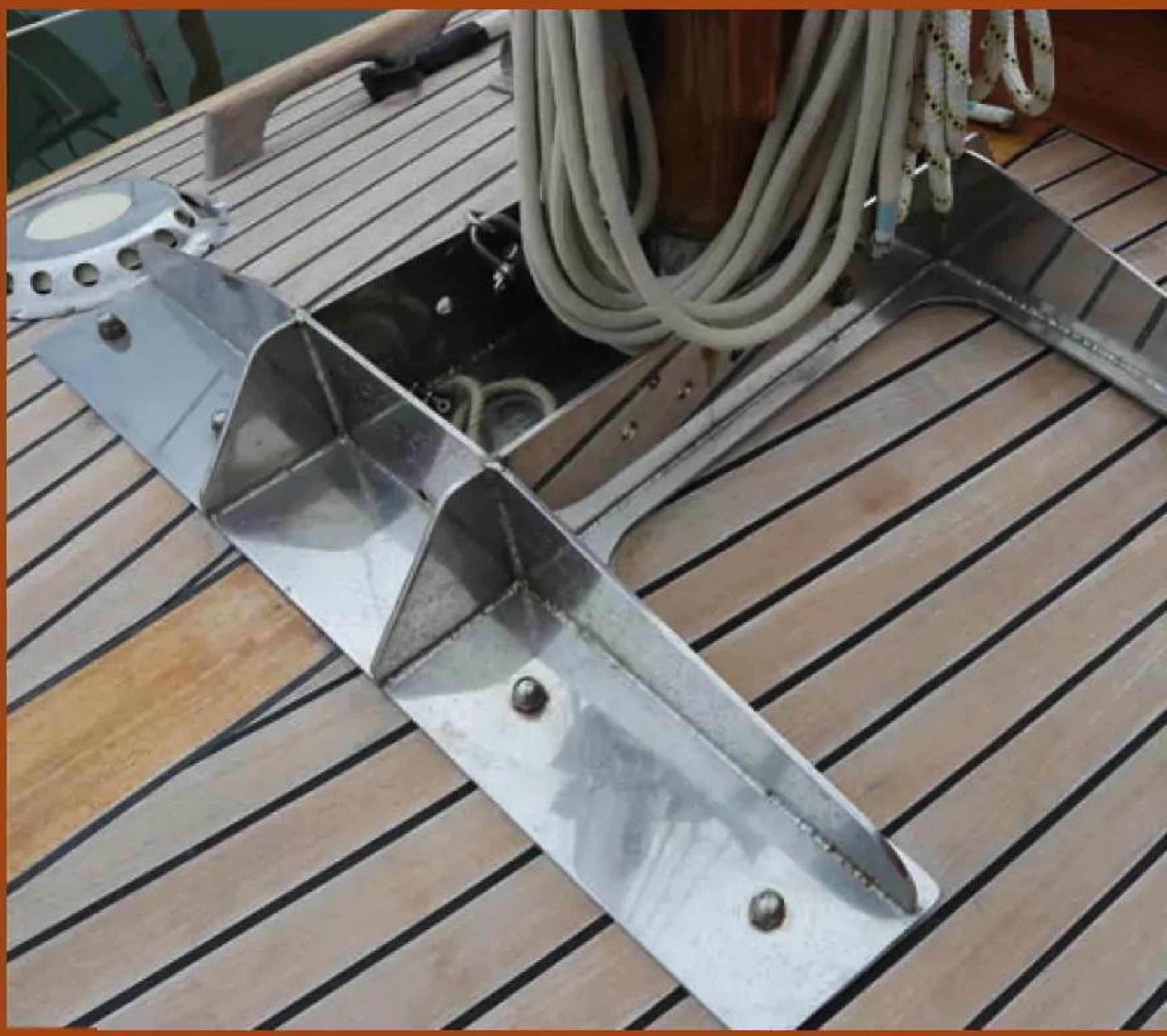
Ross Wey currently has two careers: he works at West Mersea Marine (mainly craning boats in and out of the water) and he is an oyster fisherman in the Blackwater estuary (although in recent years he has been spending less time doing the latter). Having previously owned *Asti V*, a 1930 Morgan Giles 6-Metre, and an East Anglian 28 in more recent years, the chance to buy *Gudgeon* in 2019 arose unexpectedly and, initially, unwelcomely. It was during Mersea Week that he was approached by Scot, who asked if he would be interested in buying her. After Ross's initial and firm rejection, Scot mentioned a not unreasonable sum of money, which prompted another "no" from Ross. So Scot asked him what he would be willing to pay and when Ross mentioned a sum of money less than half of the initial figure, Scot disappeared, but only for about 10 minutes before returning with the words "well, she's yours". "She was in a very tired state by then as I had let her go a bit," Scot admitted to me.

THE CURRENT OWNER AND A RETURN TO ORIGINAL FORM

Ross's initial thought was that *Gudgeon* might make a good houseboat for his son Conor – then aged 22 – to live on board. "But when we both went to look at her we realised she was too good for that," he said. She did need some work, however, and over the following two winters, Ross replaced a few teak planks on the coachroof and recaulked the remainder of it, stripped the brightwork back to bare wood and applied five coats of International Original varnish, fitted two

GUDGEON
WEST MERSEA


Built
Wessex Motor & Sailing Boat Co
1920
Designed Alfred Mylne
Gudgeon
Restored
Aldeburgh Boatyard Co
2000



Clockwise from above left: Three photos showing *Gudgeon* competing in this year's Suffolk Yacht Harbour Classic Regatta; Mast step for the deck-stepped mast; The galley in varnished wood; The saloon looking forward past partial bulkheads; The rudder head; Main mast gooseneck; Commemorative 'builder's plate'

GUDGEON

DESIGN: **Alfred Mylne**
BUILD: **Wessex Motor & Sailing Boat Co, 1920**
LOD: **48ft 11in (14.9m)**
BEAM: **11ft (3.4 m)**
DRAFT: **5ft 7in (1.7m)**

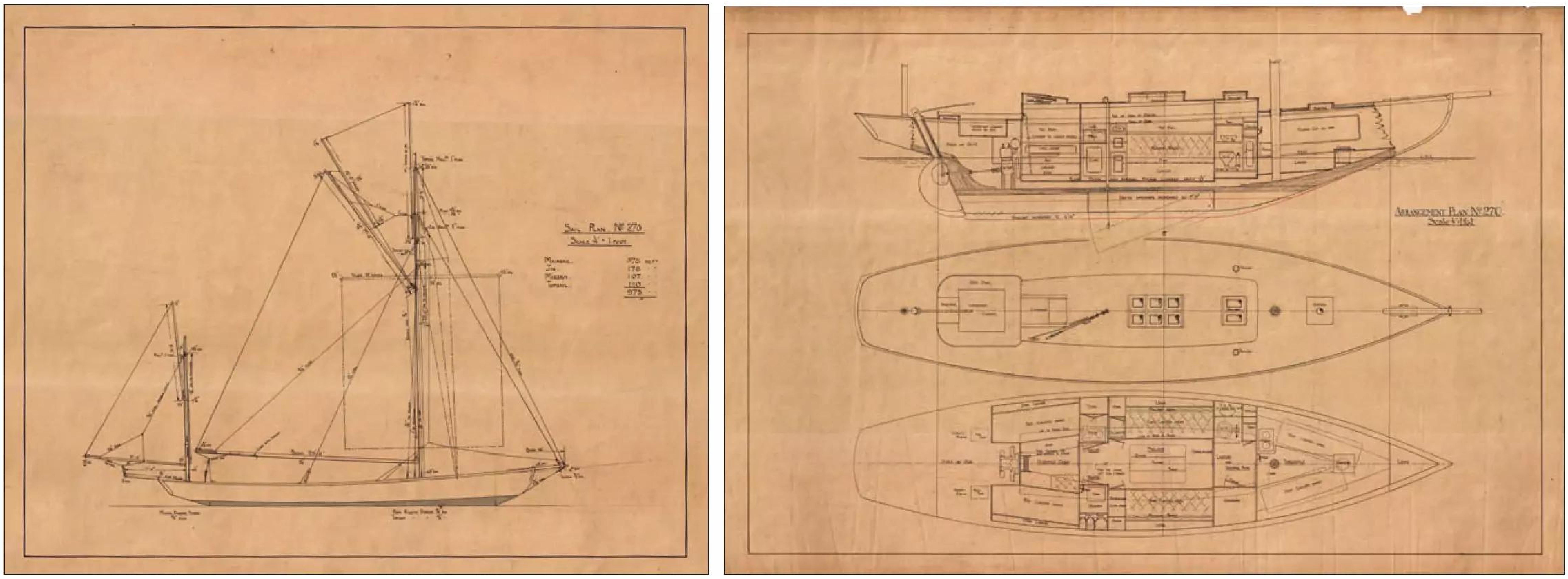
Above: Gudgeon sailing on the River Orwell off Suffolk Yacht Harbour

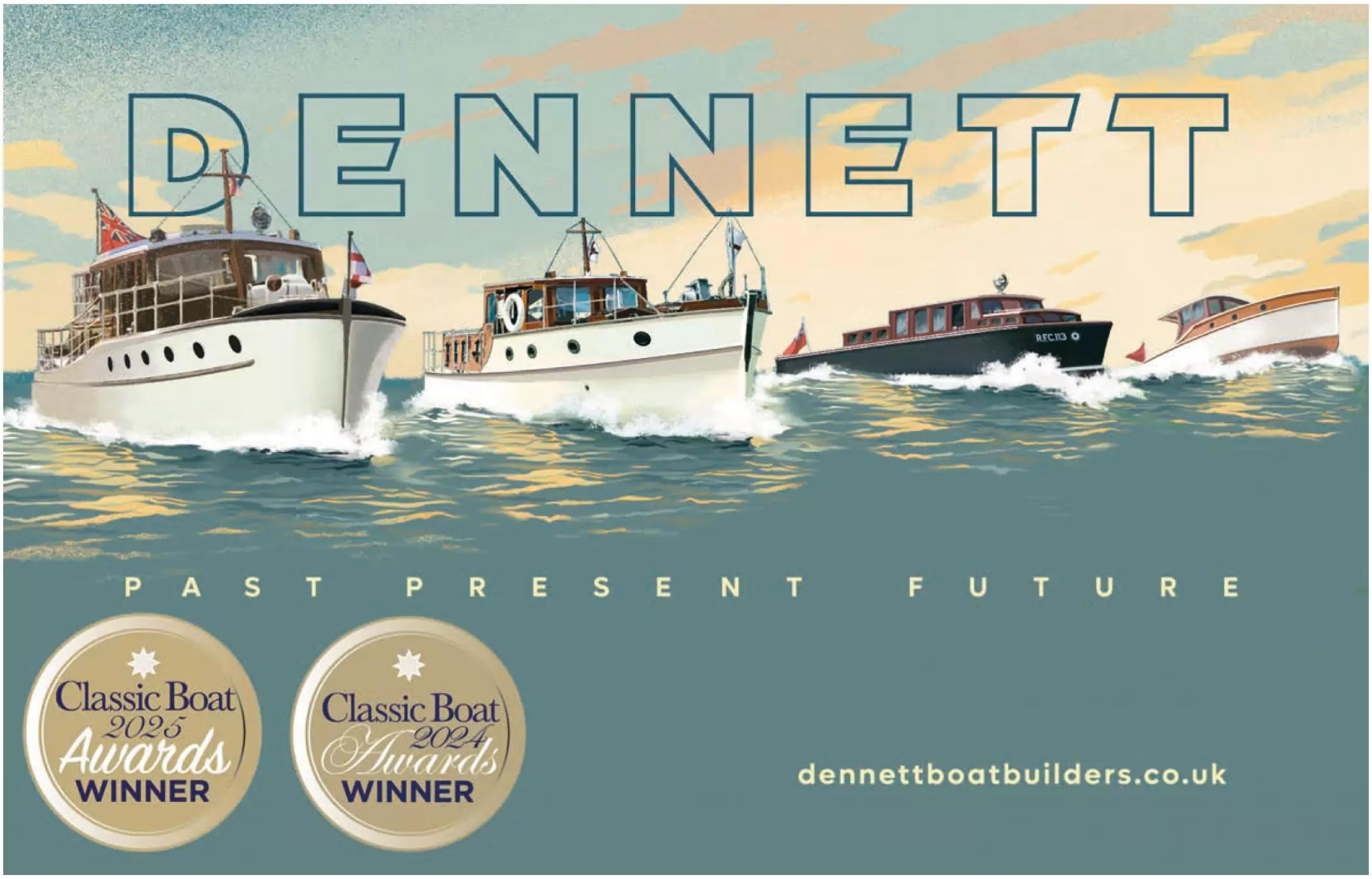
graving pieces into the hull planking, recaulked the main deck, removed the engine so that he could replace the sump which had suffered when water had collected in the bilge, replaced the cockpit lockers and sole which had rotted out, and – with the help of David Mills, a shipwright at West Mersea Marine – removed the doghouse in favour of a more elegant companionway hatch more in keeping with Mylne's original design.

By doing this work in the winters, Ross hasn't missed a summer season sailing *Gudgeon*. He has kept her on a swinging mooring at West Mersea, and has mostly sailed her short-handed with his partner Hazel and son Conor. "*Gudgeon* is probably the easiest boat to sail I've ever had," he said. "She is very well mannered and doesn't need many crew."

He has occasionally raced her, taking part in Mersea Week once ("we didn't do very well; the handicap wasn't favourable") and Suffolk Yacht Harbour Classic Regatta three times (coming first in class twice and winning the Concours d'Elegance the other time). He has also regularly cruised her, typically up the Walton Backwaters and River Alde to Orford and Aldeburgh, in the her most familiar waters, and where she is best known.

Below: Original Alfred Mylne drawings

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The Old Channel of Bahama

DANIEL CROUCH RARE BOOKS

DANIEL CROUCH RARE BOOKS

Uncharted waters for British treasure

Time is ticking for a British institution or private buyer to come up with £6 million to prevent a massively important chart collection going abroad. The archive of chart publisher Imray, Laurie, Norie and Wilson, spanning 200 years and including hand-drawn manuscript charts by one Captain James Cook, a treasure map and even a chair belonging to Nelson, was bought by rare book dealer Daniel Crouch Rare Books, which agreed a sale to a private American buyer before a temporary export bar was put in place.

Daniel Crouch told Classic Boat: "All the maps and atlases in this collection are rare. The majority are unique. Nothing of its like has ever been brought to market before. The archive is the largest repository of the surviving manuscripts of 18th and 19th century private sector chart making."

In addition to Cook's manuscript charts, there's a 1768 engraved, copper printing plate of his Newfoundland coastline survey. The only other surviving Cook engraving plate is in the British Museum. Another treasure is Bernard Romans' 1770s manuscript chart of the gulf of Florida (above). A printed copy found in Florida in 1961 led to the discovery and salvage of $4 million in gold and silver from Spanish treasure fleet wrecks, a record at the time.

As we went to press, no British buyer has entered the frame to buy the 280-item collection. The current Imray company produces paper charts to this day and is still run by descendants of the original founders.

ABOVE LEFT
The script on Romans' huge chart reads: "Opposite this River Perished the Admiral of the Plate Fleet in 1715. The Rest of the Fleet, 14 in number, were lost between this and the Beach Yard." That nugget was key to the record 1961 treasure haul.
ABOVE CENTRE
Cook engraving plate, one of only two known
ABOVE RIGHT
Nelson's Windsor chair from his 1784-87 West Indies posting as captain of HMS *Boreas* in the West Indies, where he met and married widow Fanny Nisbet. The chair was bought by Norie and Wilson in 1814. Antique Windsor chairs can command £10,000 or more; indisputable Nelson provenance would surely add a zero.

CHARLES MILLER LTD

Peter Du Cane's design for *Tramontana II* (left) built on Vosper's experience with sea-going MTBs, but scaled down to a 40ft (12.2m) waterline (above). Though half the power of the original *Tramontana* and only slightly shorter, the Jaguar-powered racer was also half the weight.

CHARLES MILLER LTD

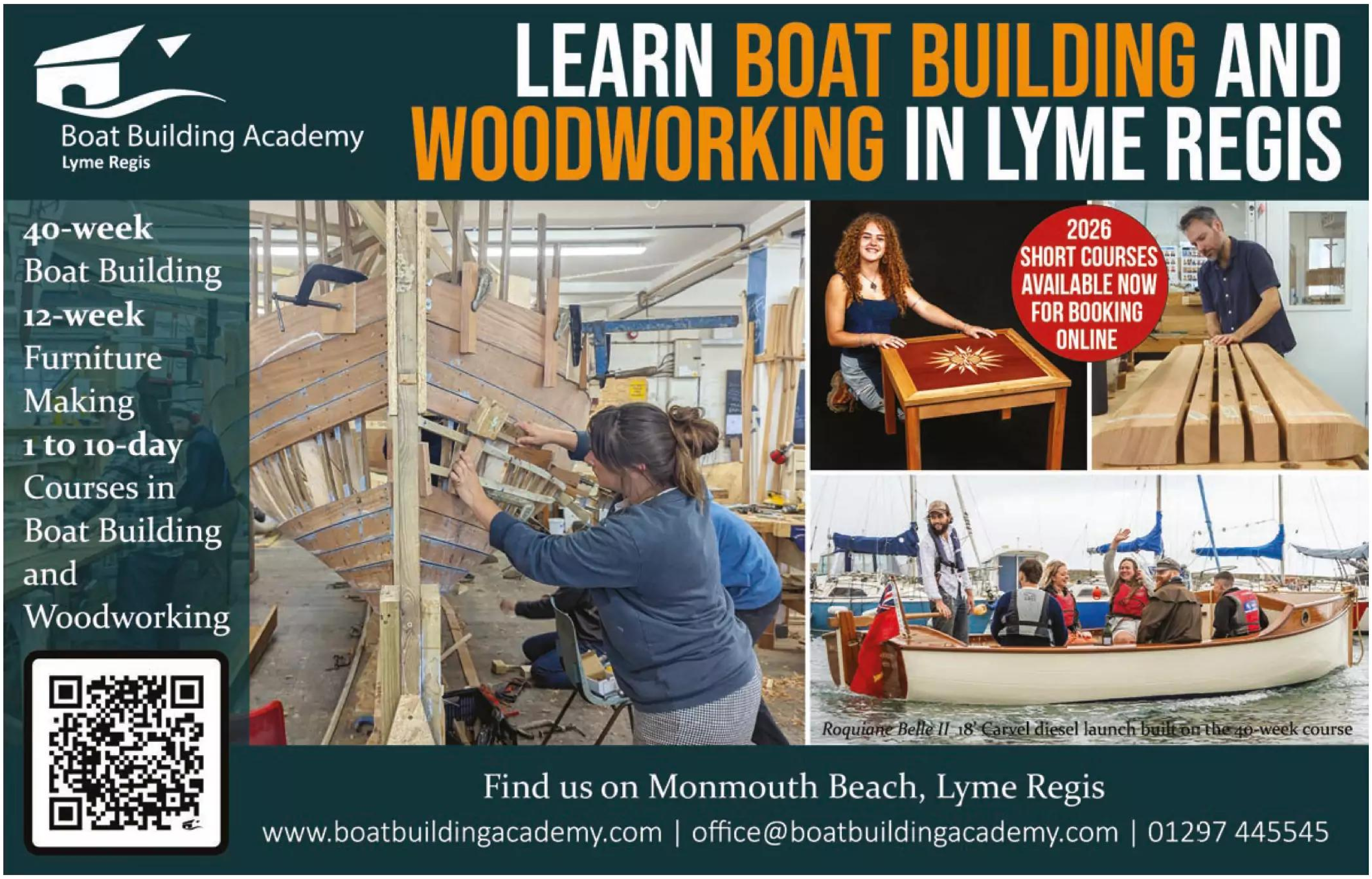
When 'campers' went racing

The original Cowes-Torquay Offshore Power Boat Race, instigated by newspaper boss Sir Max Aitken, was utterly British in conception and totally bonkers. With rules insisting on "cruising boats with proper cabins, bunks and a built-in galley and toilet," it was essentially the nautical equivalent of Formula 1 racing in camper vans.

After Jaguar racer Tommy Sopwith won the first race, stockbroker Dick Wilkins commissioned Vosper to build a contender for 1962. The twin-engined 2,308hp *Tramontana* won the 170-mile race, averaging 36.8mph – which made frying eggs and using the heads something of a challenge. The coveted 1962 *Daily Express* trophy (right), direct from the Wilkins family, is estimated at £400-600 in Charles Miller Ltd's forthcoming 11 November sale.

So dominant was Wilkins' entry that organisers reduced the power limit to 1,000hp for the 1963 race. Wilkins responded with *Tramontana II* (pictured), again built of wood by Vosper, but this time powered by four 250hp, 3.8-litre Jaguar E-type engines driving quad props. *Tramontana II* came third, but was disqualified for missing a mark.

For 1964, the rules allowed Class 1 powerboats as the premier category, and Brits lost dominance, instead focusing on the cruiser class - with heads and tea-making facilities. The Bassett Lowke builder's model of *Tramontana II*, also from the Wilkins family, is estimated at £800-1,200. *Tramontana II* continued to race and in 1967 was sunk after hitting a buoy in the Solent during trials for a Bahamas race, but was then rebuilt in time for that year's Cowes-Torquay. Today she is believed to be in Germany.



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Adrian Morgan

Sailing for ‘fun’

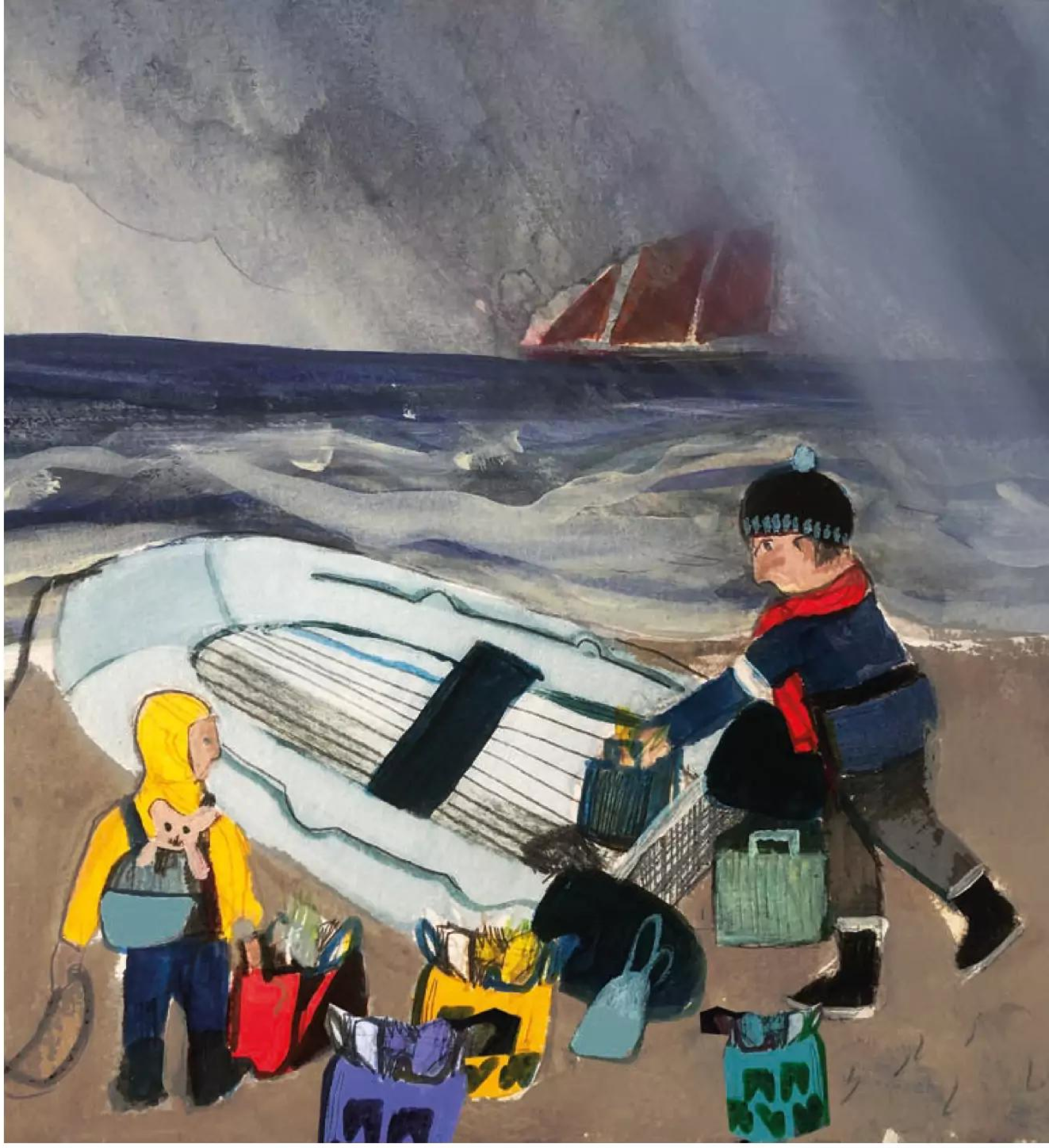
Must I go down to the sea... again?

No one is duty-bound to enjoy sailing. For reference see ‘scrape barnacles off bottom’ or ‘ascend ratlines in a gale’. For every Ishmael, who believed “If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me”, there are far more for whom the thought of going to sea evokes the Crinan Canal ditty and a strong impulse to spend more time in the garden.

James Boswell, during his voyage around the Hebrides with Samuel Johnson, famously recorded his master’s view on ships in unflattering terms. “No man will be a sailor who has contrivance enough to get himself into a jail; for being in a ship is being in a jail, with the chance of being drowned.” Be honest: we’ve all felt the same at some point in our sailing lives; the longing for dry land, a shady tree to sit under – the best cure for sea sickness, according to Spike Milligan – and for it all to JUST STOP! There is no shame in swallowing the anchor, or admitting years down the line to your partner that many was the time on passage you felt like giving up, jumping overboard or worse, taking up golf.

Fishermen praised the Lord at the demise of the old, brutally hard luggers when internal combustion replaced barked sails. Few, other than historians such as EJ March who recorded them or Ernest Dade who drew them, mourned the breaking of the old boats on the beaches. Ports may have rotted sailors, but ships killed them, in their thousands. Read Villiers, Seligman, or Newby, that young adventurer who signed aboard *Moshulu*. We have the luxury to romanticise the windjammers in their dying years when men served before the mast and clambered up to the highest tops, facing appalling risks every time a sail was furled.

And what of the pilot cutters, out in all weathers, man and boy and punt? The Thames barges, at anchor, to us so picturesque, mainsails brailed up against the setting sun, but in reality braced for tomorrow’s storm. The comradeship, satisfaction of a fine passage, cargo delivered on time, a record broken, must have made up somewhat for the hardship involved in wrenching a living from the sea, for which, long after the press was abolished, there was still often no other choice. Only the rich and royal could truly say they enjoyed sailing, coining a noun based on a Dutch word to describe the experience. And, of course, with a full crew to handle the strenuous stuff. That changed little until after the last world war, when the forecastle was no longer the domain of the paid hand.



CHARLOTTE WATTERS

“Few were those who mourned the end of the age of sail”

Each to his own, of course and these days, with the age of sail long forgotten, we can rediscover and appreciate what our forebears seldom saw, blinded by spray, whipped by winds, soaked to the skin, clad in heavy oilskins, hands chafed by salt-encrusted ropes; namely, the beauty of sail, the drama of the ocean’s moods. We can enjoy the sunsets over misty isles, ice and snow caps, well fed, warm, clipped-on and crucially with no need to earn a living.

Today’s Ishmaels may join a tall ship for many of the same reasons: to seek adventure, cast off the blues, or prove themselves in a tough environment, before returning to office life or the mundane daily round. Unlike Melville’s character, they will be paying for the experience, not earning a living and that’s a big difference.

Johnson or Ishmael, the power of the sea to inspire or terrify is strong, whether watching awestruck as a pair of Fife 15s duet off Saint-Tropez or standing in a gallery transfixed by a frenzied seascape by Turner or a mad German romanticist. You don’t have to go whaling. That is the beauty of sail. Simply choose your waters, from pond all the way to the Pacific.

If, as some claim, it’s all about the relief felt, dram in hand, after a hard, cold offshore passage – the bashing-your-head-against-a-wall argument – others will reply: “Why bash your head? Just skip to the dram.” My own, constant, image on this matter is that of a small boy, trudging down to the tender, behind parents, under a lowering sky, supermarket bags bulging with ready meals, life-jacketed, oil-skinned and sea-booted. “Dad, must I go down to the sea again?”

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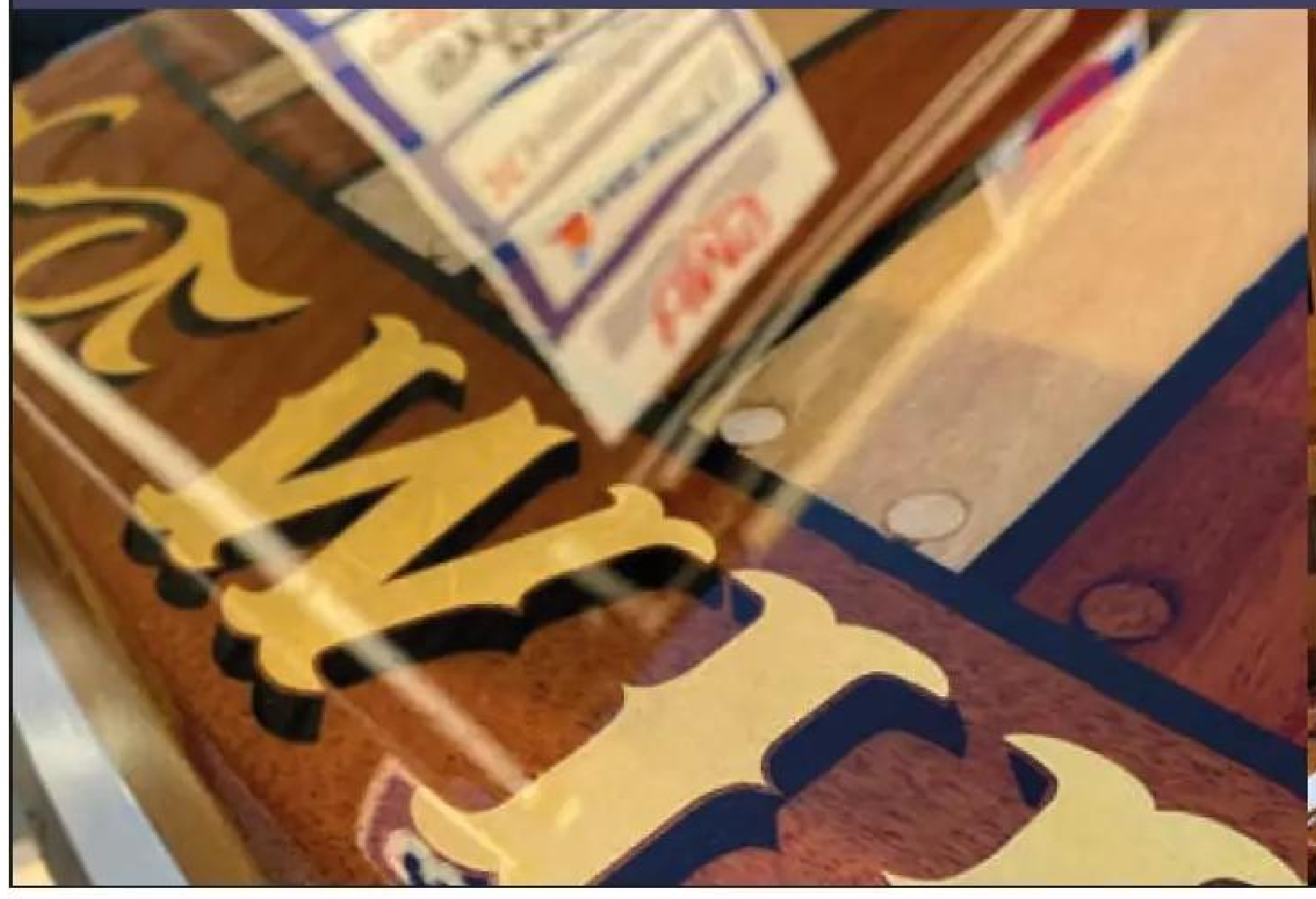
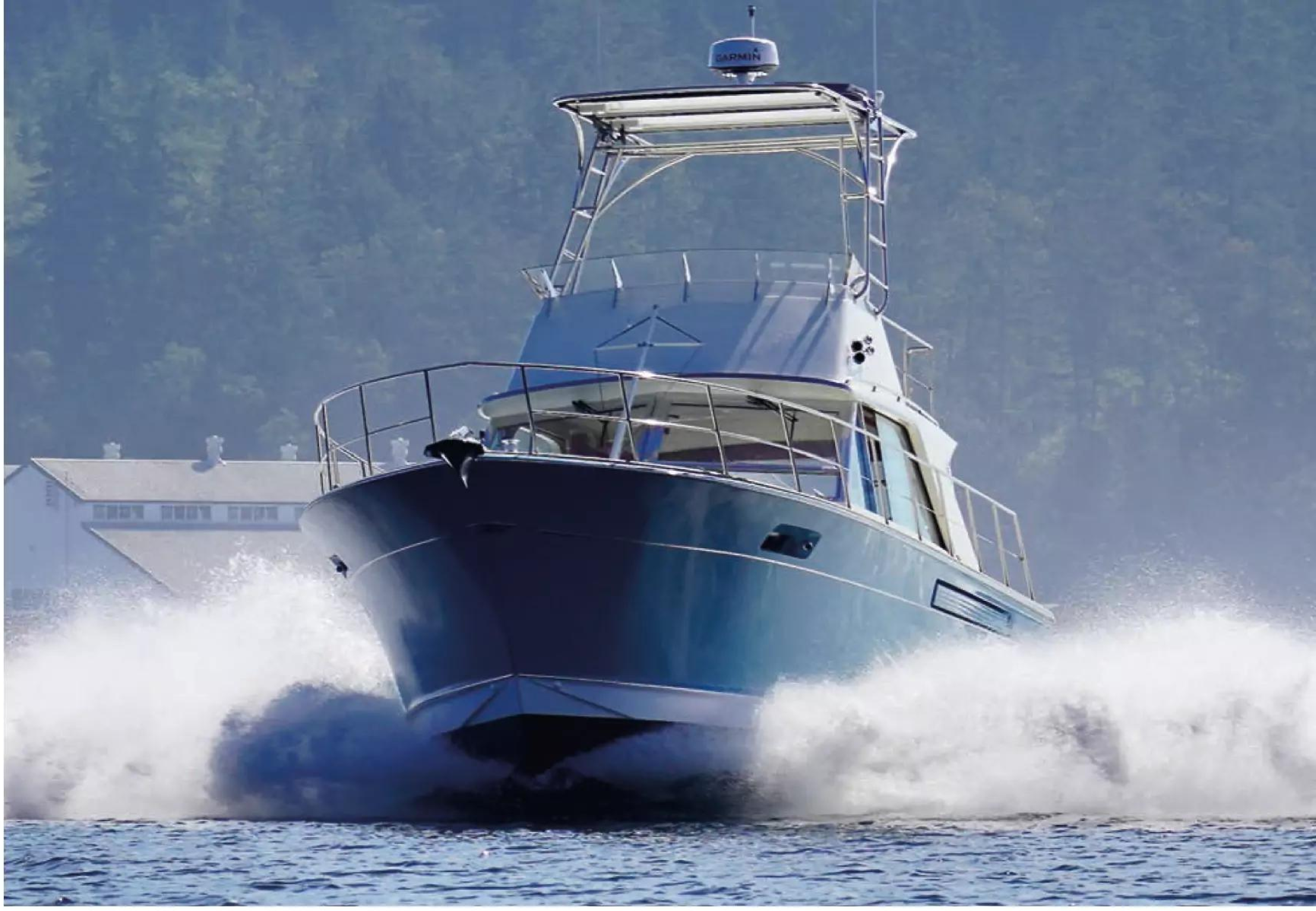


KARINDA
Star Craft

MELANYA NORDSTROM, C/O PT SHIPWRIGHT'S CO-OP

Chris ★ Craft
GARMIN
Easy Livin'



A BOAT FOR MADMEN

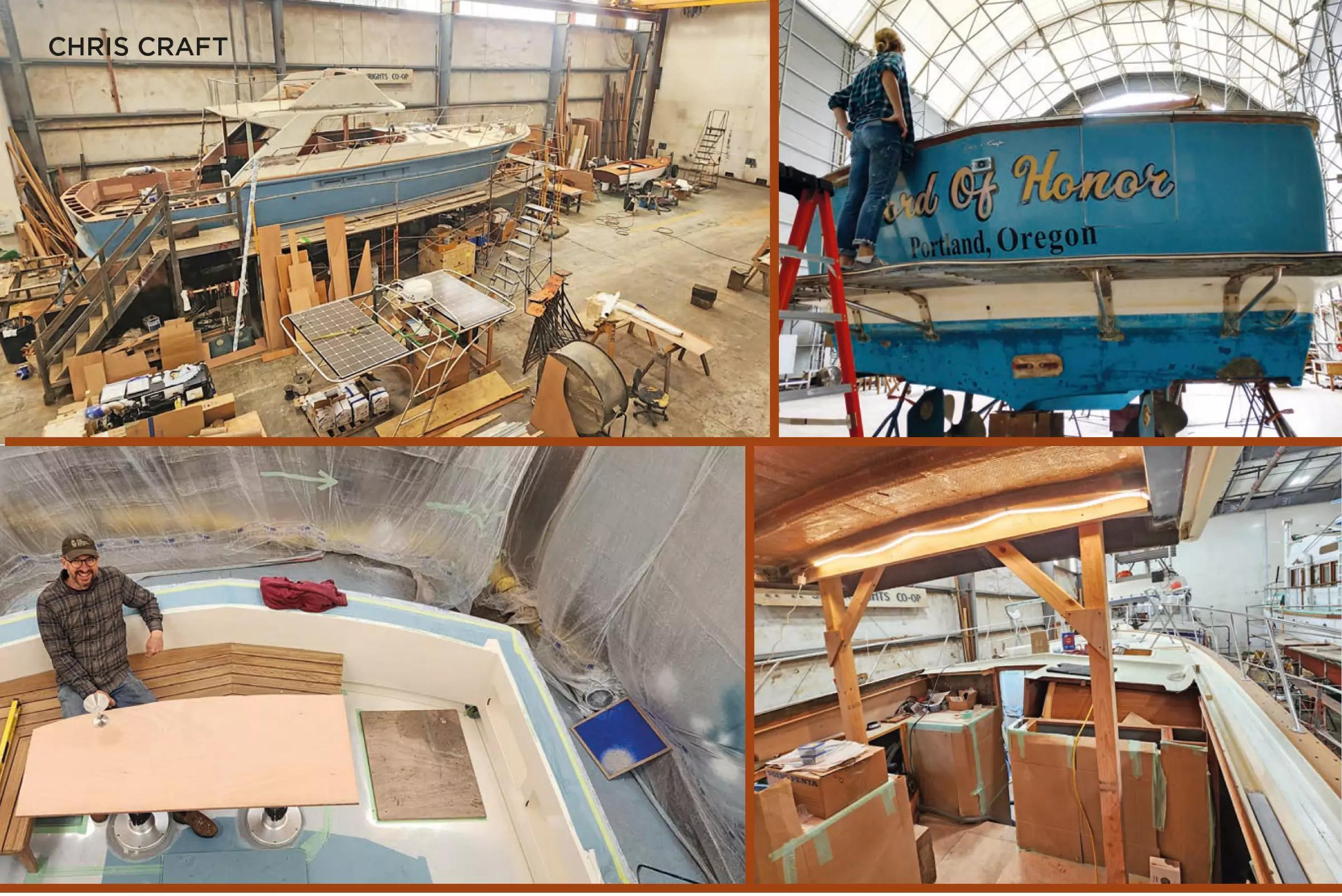
The Madmen-inspired restoration of this Chris Craft Commander was not subtle. But it *was* big... and clever

WORDS AND PHOTOS JAN HEIN

The name Chris Craft is woven into the history of American yachting. Best known for varnished runabouts from the early 20th century, the company has been a leader in design and construction for nearly 150 years. From the very first boat, built in 1874 by 13-year-old Christopher Columbus Smith, the creation of finely crafted vessels grew into an insatiable industry. Together with brother Hank, the two built hundreds of rowing, sailing, and small motor-propelled craft, ultimately forming Smith Ryan Boat Shop in Algonac, Michigan. By 1906, their 26ft (8m) boats had reached the unheard of speed of 18mph, igniting a need for speed. A mere nine years later, Chris Smith's hydroplane design *Miss Detroit*, with a 250hp Sterling engine, won the prestigious New York Gold Cup at speeds near 50 knots.

In the mid 1920s, the company took on the name Chris Craft and production was streamlined for marketing to the masses. New facilities opened, each with burgeoning teams of designers, builders, and craftspeople. By the time Jay Smith, son of Chris, took over as president and general manager in 1927, the company was renowned as the world's largest builder of mahogany powerboats.

The Depression and the war drastically altered the company's course. Chris Craft rolled out landing craft, target boats, utility launches and rescue vessels for the US Navy and Army. By 1945, they had built 12,000 military vessels, poising the company for the booming post-war 1950s when production expanded to include 139 powerboat models and kit boats, along with a Chris Craft brand of outboard engines.



C/O PT SHIPWRIGHT'S CO-OP

Above, clockwise from top left: Easy Livin' was in the shed for over three years; The Co-op crew check out the task that lies before them; Each interior piece began as a mock-up; Sitting at the mock-up table, imagining that first Martini

When glassfibre was introduced in 1955, mid-century styling, as with the jet-finned Cobra, took off with a retro look that is highly prized today.

In the following decade, science fiction became reality when man landed on the Moon. Styles shifted to space-age modern with zany shapes and colours. Chris Craft followed suit, launching the Commander, a head-turning line of cruisers ranging in size from 19-60ft (6-18m). Originally built of wood, with angular windows and bold interiors, design took on even more flair with the first fibreglass model that debuted at the 1964 New York Boat Show.

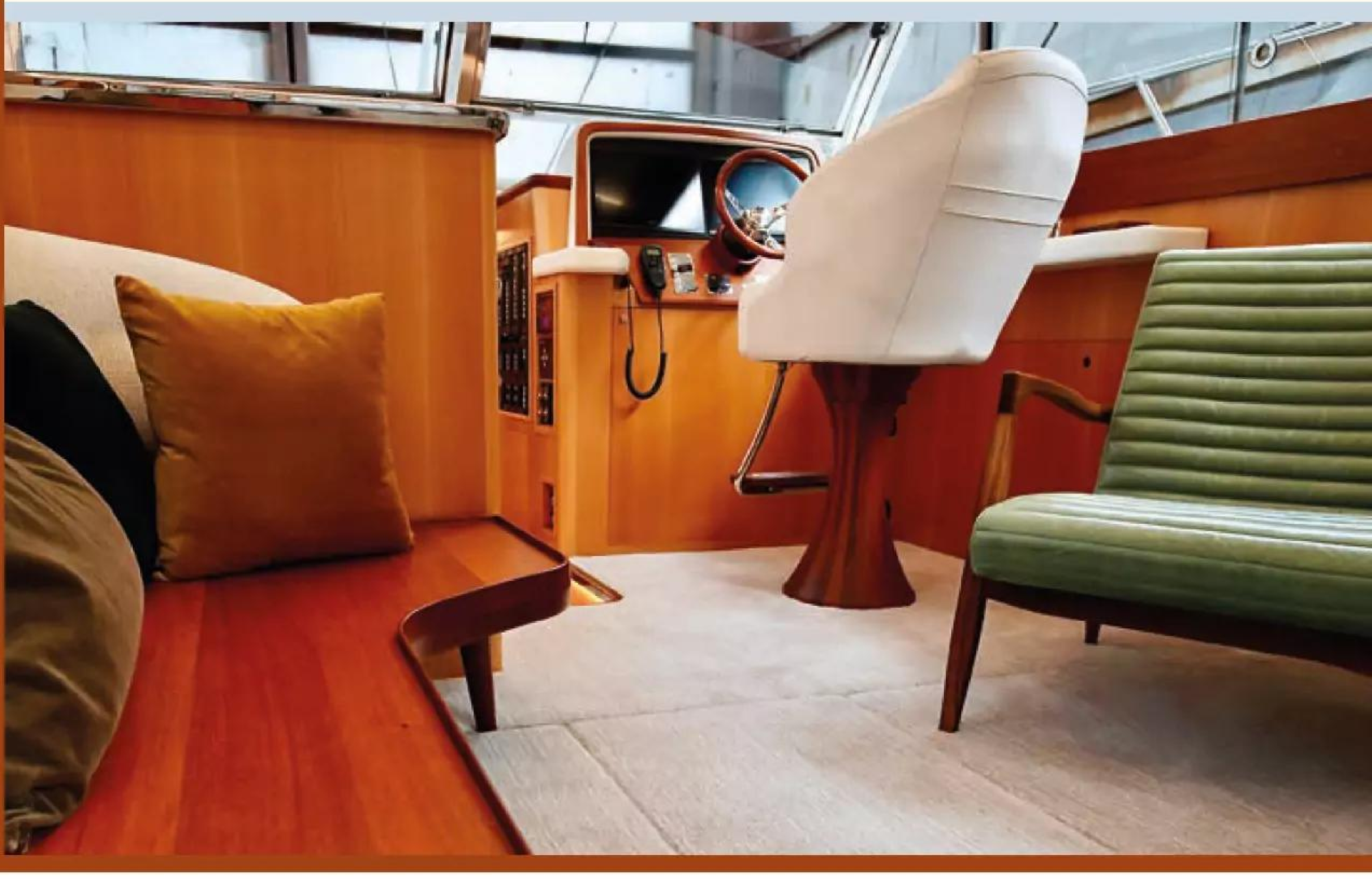
IT'S A MESS: WE WANT IT

Fifty years later, it was that allure, that groovy, back-to-the-future feel that attracted the attention of some Port Townsend Shipwrights Co-op clients to a 42ft Commander built in 1969. Knowing it needed some work, the potential buyers asked Shipwright Chris Brignoli to look it over. "It was horrible," Brignoli reported. "It had two Crusader engines, 350hp each. Everything was a mess. The boat had a bad case of deferred maintenance. Nothing had been done to it in 40 years."

Brignoli researched other Chris Craft options that might require less work. There was a sister ship in British Columbia, Canada, fully restored, for a price befitting the condition. "They didn't want it," he said. The idea of buying a different Commander in size or age was also rejected. "They really liked the shape of that model." Having previously worked with them, Brignoli knew that nothing would alter their course. "They just love a project."

Money and a title changed hands and the Commander was transported to Port Townsend, Washington, where it was installed inside one of the Co-op's sheds in June, 2021. Brignoli instructed his team to carefully deconstruct the boat, documenting and labelling every piece. "As we unpeeled the onion, we found more and more issues," he said. "Once the interior was out, the whole boat was unstable. The house was pulling away from the hull. It was old-quality, factory built, not meant to last without upkeep." When demolition was complete, little of the original boat was salvageable.

The talent at the Port Townsend Co-op is accustomed to restoring and rebuilding old vessels, but this job added breadth to their ingenuity. "The owners instructed us: 'Your assignment is to design this thing so it looks like you're walking onto the set of Mad Men.'" The popular American television show, based on the advertising industry of the 1960s, took viewers into a world with graphic design and architecture never seen before or since. It was chic, edgy, full of allure and bravado. Attempting to fit those elements into a tired old vessel was a challenge that would require an innovative village to complete.



Above, clockwise from top left: Even the steering wheel was custom built; The devil is in the detail in the compact galley; Curvaceous styling from bow to stern; Mid-century styling throughout; The forward stateroom is a highly polished wooden sculpture

Stabilising the shape was the first order of business. Hull, pilothouse, and deck bulkheads were structurally rebuilt, replacing frames, beams, and stringers. Engine beds were reconstructed and strengthened. Flybridge modifications included an extension aft with strip-planked Honduras mahogany. Custom exterior metal work, new rails and lifelines, and an innovative radar arch was fabricated with sliding solar panels that double as awnings. The steering console was modified to create a settee, with a stainless steel finish that would impress George Jetson.

JIGSAW PUZZLE WITH MISSING PIECES

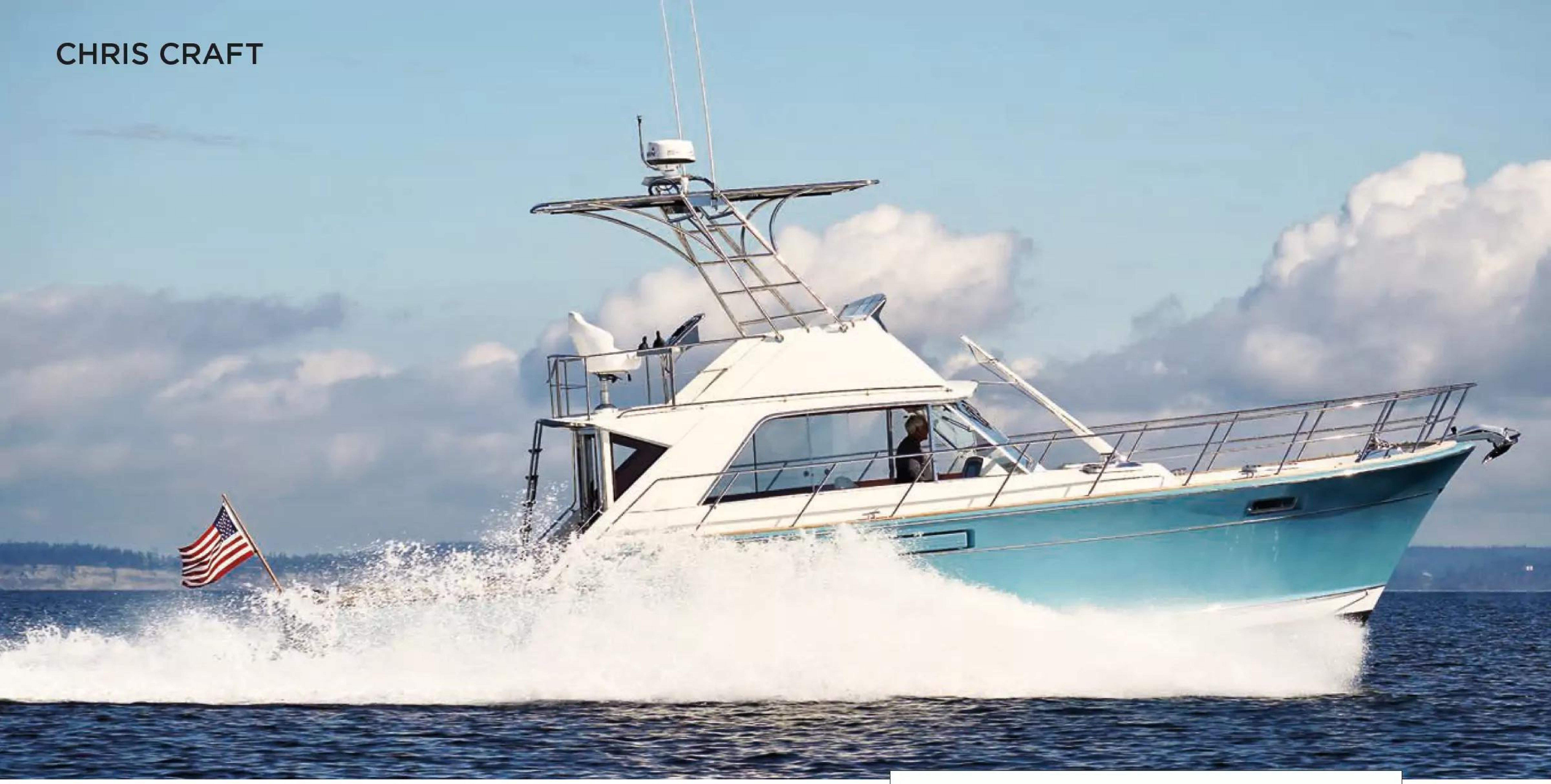
Because of the inimitable character of the project, stock components were rarely an option. The crew, tasked with putting a puzzle together without all the pieces, grew heightened problem-solving skills. "When we couldn't find suitable replacement metal parts, we fabricated and machined them in house," said Brignoli. A custom stainless bow roller and windlass pedestal were designed and fabricated. Cockpit framing, sole, and deck were replaced. A teak table and benches were created for the space, along with an elaborate steering and navigation station.

Wanting to adhere to the 60s electric turquoise colour, salvaged paint chips were sent to Germany where they were computer scanned, matched, then blended into two-part polyurethane for the hull and cabin paint. New teak cap rails and coaming set that off with a tone of understated elegance, while on the stern, stainless steel letters spelling *Easy Livin'* scream 'happy hour'!

Chris Craft design elements were carefully kept intact as a myriad of systems was installed, all with the goal of maintaining an allure of simplicity. The boat is powered by two Volvo D6 440hp engines, providing a total horsepower of 880. Top speed at 26.5 knots is a pleasant ride, aided by a high-end sound package, a 1,000lb (454kg) Seakeeper stabiliser, joystick controls and bow thrusters. Powering the Commander is a 28kWh lithium ion phosphate battery bank and twin 5,000-watt inverters. A nearly silent 12.5kW generator automatically starts once a day to recharge batteries.

THE INTERIOR - SINATRA MOOD ON

The piece de resistance is the interior, with Honduras mahogany joinery, custom stainless steel trim, and beechwood panels. The galley and head sole tiles are Striato Marmara marble from Turkey, complementing the Italian marble counter and bar tops. The galley features a stainless steel fridge, freezer, bar, an induction stove, and under-counter lighting. All cabinets, including drawer pulls, were created in the Co-op's cabinet shop. In keeping with the period vibe, overhead and indirect strip lighting is colour temperature controlled and placed in optical diffusers to soften the effect, with a full Sonos sound system setting the Sinatra mood. The only thing missing is bar



Above: *Easy Livin'* at speed

Below: There are many places to take in the view (owner on the flybridge settee); Night-time ambience with underwater lights

ware for Don Draper's signature Old Fashioned. To properly dress the Commander in period attire, the owners of the boat recruited Gwendolyn Tracy, owner of Port Townsend's Fine Yacht Interior Design. She was instrumental in the design of the 1960s curves, adorned in leather upholstery. Tracy is also responsible for the name. "One day the owners were here and asked her what she thought the name should be," Brignoli explained. "She suggested, *Easy Livin'* and it stuck. The joke with the crew is that it's been anything except easy!"

"The level of detail has been hard," Brignoli adds. "We designed every component we made." Team collaboration was vital to prevent delays and frustrations. It's been a brain exercise building to this level of quality. We were watch makers on this project." *Easy Livin'* was in the shop for over three years before launching and sea trials began. Work continues, fine-tuning systems and making sure every inch of the boat is flawless. "Our motto is 'perfect is good enough'." The owners were very involved, giving the team the time and budget needed to turn an unseaworthy vessel into a state-of-the-art sculpture.

The Co-op employs over 50 people, yet the *Easy Livin'* team encountered roadblocks necessitating career shifts. One staff member learned TIG welding to make the most of the metal parts. "He's now a top welder," Brignoli said. "Another learned joinery on the job." One specialist spent half a year polishing to a mirror finish the endless stainless steel and aluminium.

In the Pacific Northwest, an area of stately classics and immaculate working vessels, it's refreshing to see a well-loved 60s icon plying the waters of the Salish Sea. The Co-op delivered what Brignoli calls "the Italian sports car," a perfect tribute to an era of style and class.

As time and the elements redefine the term 'classic,' mid-century vessels will occupy more of that revered ranking. Castoffs from a brief era when design and construction morphed from traditional to modern are once again finding their glory. One day, madmen everywhere will learn the joy of classic glass.

EASY LIVIN'

DESIGN & BUILD	**Chris Craft, 1969**
LOA	**42ft (12.8m)**
BEAM	**13 ft 1in (4 m)**
POWER	**2 X Volvo D6 440hp**
TOP SPEED	**26.5 knots**

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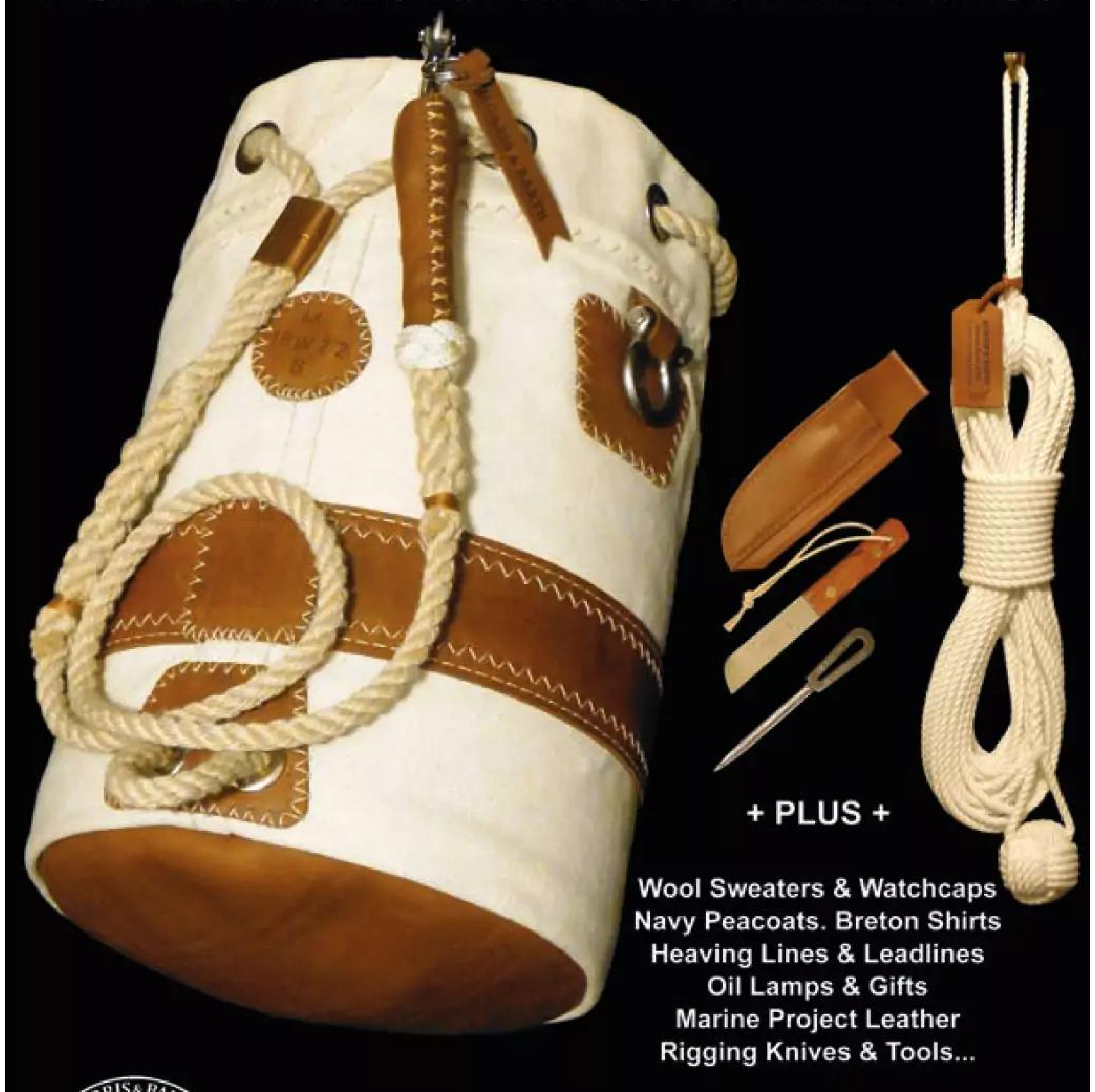

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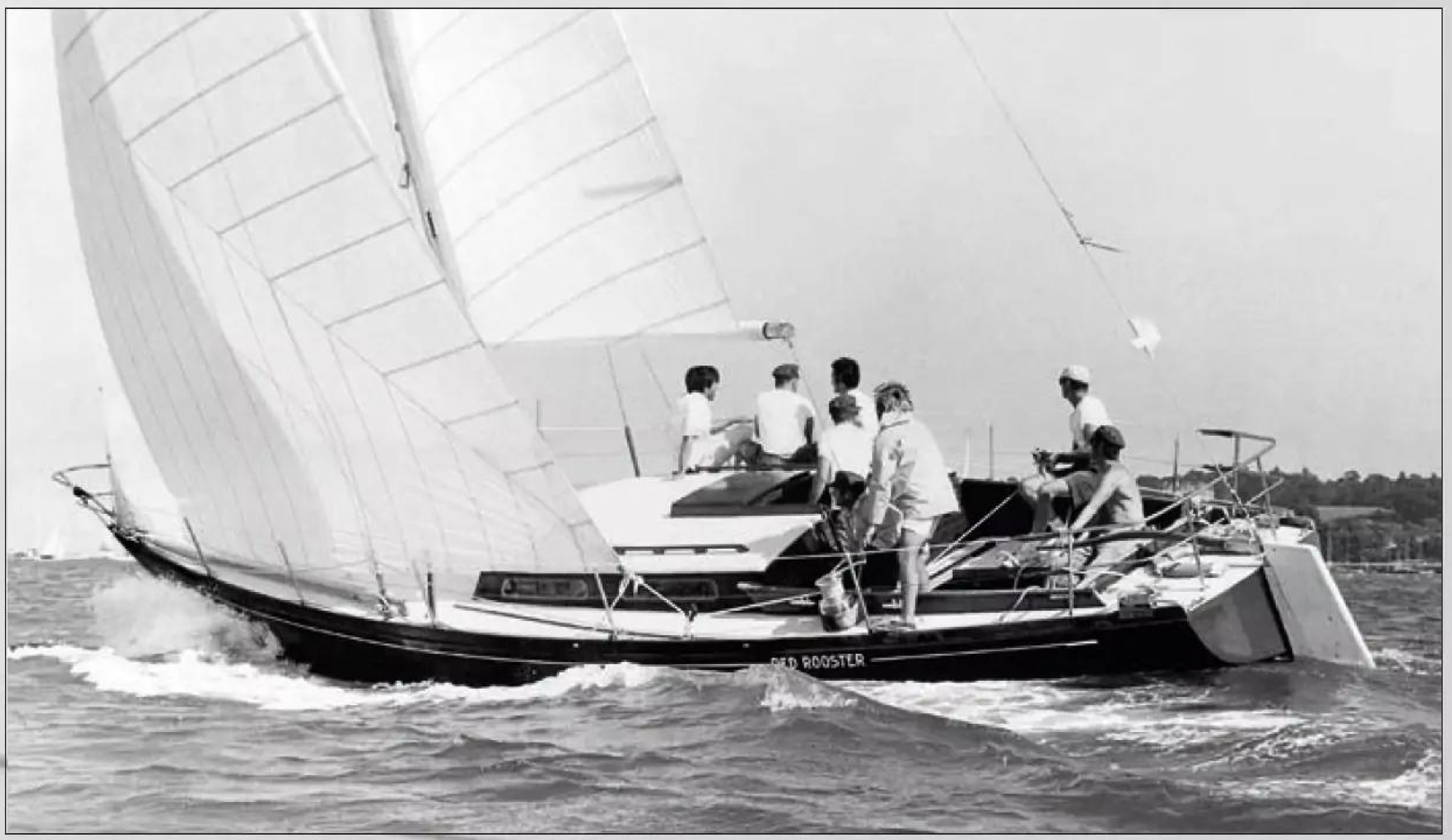
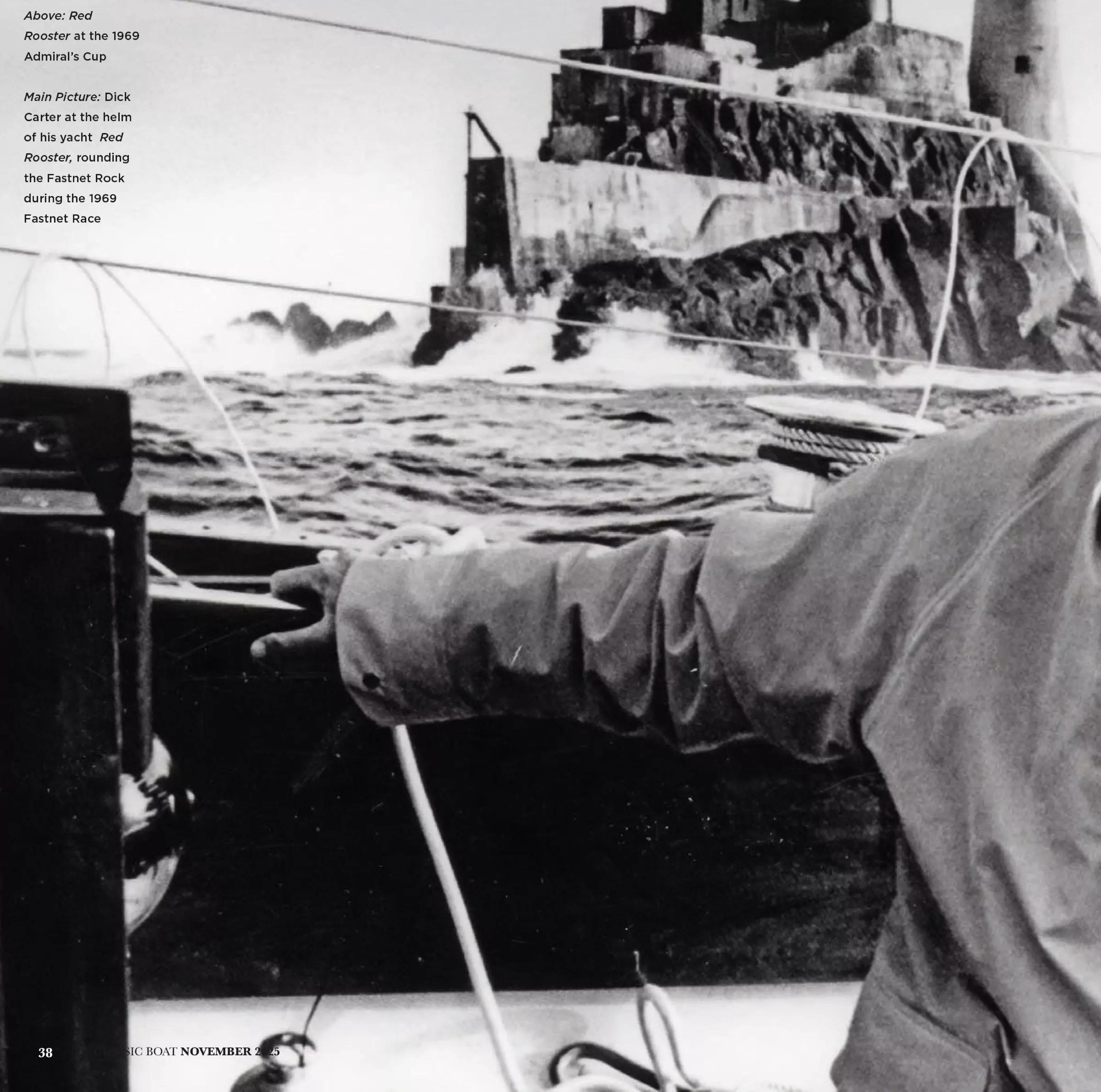


Above: Red Rooster at the 1969 Admiral's Cup

Main Picture: Dick Carter at the helm of his yacht *Red Rooster,* rounding the Fastnet Rock during the 1969 Fastnet Race



THE ACCIDENTAL DESIGNER

Following a few days with the racing great, Barry Pickthall charts Dick Carter's story and celebrates his designs

WORDS AND PHOTOS BARRY PICKTHALL/PPL MEDIA

Dick Carter made his name in the golden years of offshore racing, spearheading the change from narrow, long-keeled 'lead mines' to wider, moderate-displacement boats with fin keels and separate spade rudders.

His first design, the 34ft (10.3m) yacht *Rabbit*, won the 1965 Fastnet Race less than a month after her launch. Sceptics treated the result as a freak: She was one of the smallest boats in the fleet in a race where conditions were thought to have favoured those at the back of the fleet.

IT WAS NO FLUKE

His second design *Tina*, also launched in a hurry, wiped the floor at the 1966 One Ton Cup, despite suffering a badly bent mast. This series for yachts racing with a common rating had fired up the design game with designers competing as hard as the owners and crew on the water. Suddenly Dick Carter was man of the moment, portrayed as the next Olin Stephens. He didn't disappoint. The following year, *Optimist*, designed for German sailmaker Hans Beilken, swept the board at the One Ton Cup with *Tina* second and copy designs taking sixth and seventh.

Just as importantly, Carter's own new design, *Rabbit II*, was the star in the American Admiral's Cup team at Cowes that same year, winning the New York YC Cup outright and finishing second in class in the Fastnet. One of his *Tina* lookalikes, *Esprit de Rueil*, finished first in class and went on to win that year's RORC championship; and repeated that feat in 1968.

In 1969, Carter's star rose to its zenith. He returned to Cowes with yet another breakthrough design in *Red Rooster*, a 41-footer (12.5m) with a swing keel. She finished second in the Channel Race, third in the Britannia Cup, then swept the board in the New York YC Cup and Fastnet to finish top boat in the Admiral's Cup and lift the US team to its first win. And all this after just a six-week, self-taught crash course in yacht design!

Dick is fortunate to have enjoyed a priveleged upbringing. Born in Nashau, a mill town 40 miles north of Boston, he was one of four children

Above: Tina, skippered by Dick Carter, winner of the 1966 One Ton Cup in Copenhagen. Built in steel by Frans Maas in Breskens, she was owned by Ed Stettinius

brought up in the shadows of the Nashua Corporation, a paper and tape company founded by his grandfather, best remembered today for making that all-round first-aid product, duct tape.

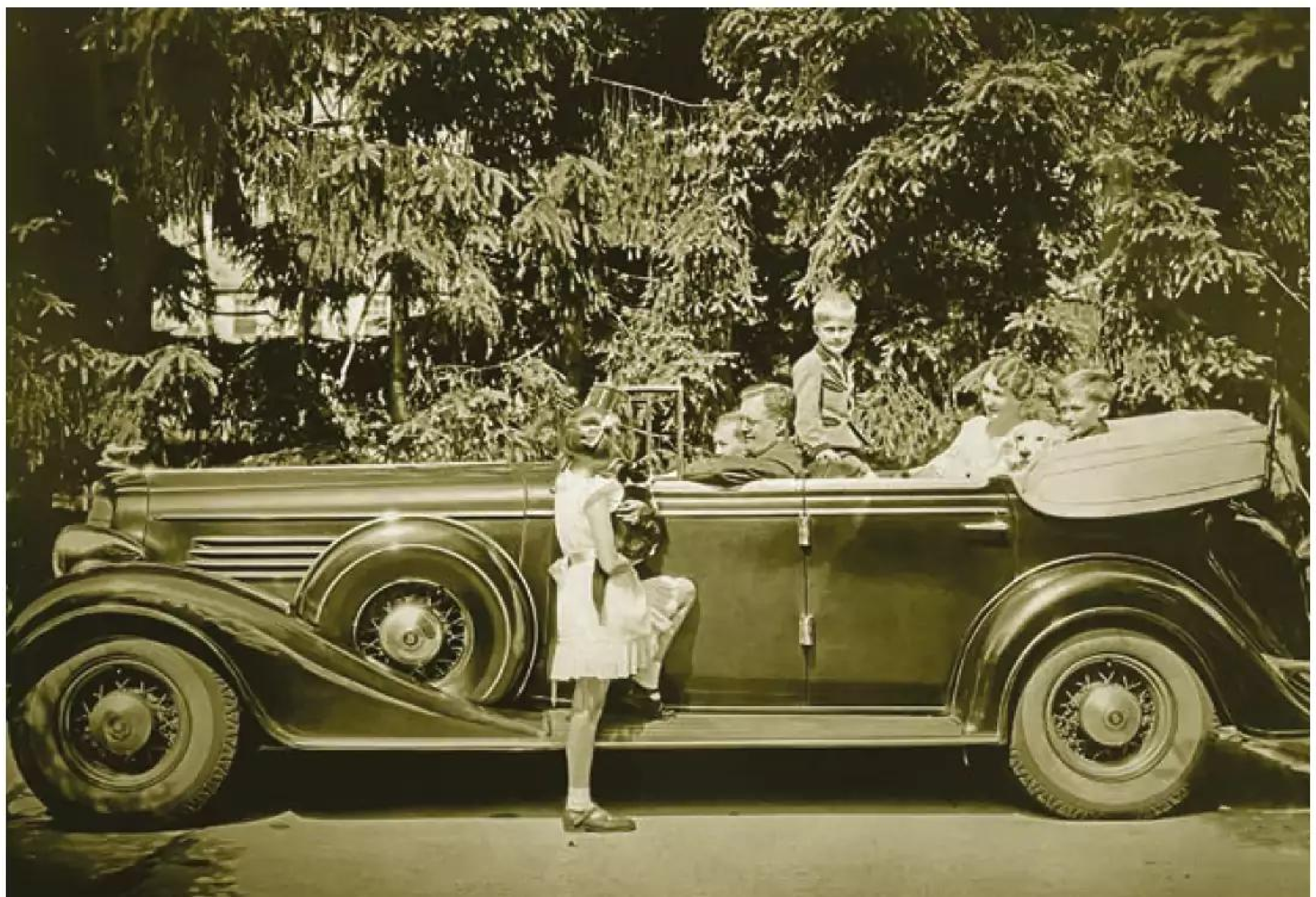
Dick's father had a classic Packard V12, Dietrich-bodied convertible which he shipped along with the family to spend one summer touring Europe when Dick was seven. He also bought a big summer cottage in Cape Cod's Buzzards Bay, where the Carter boys learned to sail. The shingled shoreside house is still in family hands, the picture rails adorned with hundreds of race-winning pennants. It is clear that Dick and elder brother John grasped their race-winning ways at an early age. They began sailing a Herreshoff 12.5, then the 21ft (6.4m) Arrowhead keelboat class, before graduating to International 14s and, for Dick at least, a championship-winning period in Fireflys.

At Yale University, Dick, who majored in history of arts and letters, took a short course in engineering drawing that ended just before the class learned how to draw curves. "Sandy Weld, a close friend, joked that I went to Yale simply to learn how to draw a straight line," Dick laughs now.

VARSITY DINGHY RACING

Dick and brother John excelled in one aspect of college life: sailing. Both rose to the top, racing for Yale in successive varsity matches. They also bought a 1934 Uffa Fox-designed International 14 which they named *Rabbit*. Despite her age, the two pushed the boat to finish second in the International 14 One-Design class at the 1947 Great Lakes championship.

A turning point in Dick's life came in 1961 when, with a young family in tow, he bought a Bill Tripp-designed 33ft (10m) Medalist built in Holland by Le Comte. A production cruiser/racer with a wide beam and high freeboard, she made for a spacious boat and was the next to carry the name *Rabbit*. Dick liked the design so much that he became a sales agent for them.



Below: The 1937 Packard V12, 7.8 litre, Dietrich-bodied convertible owned by Dick Carter's father. Dick Carter, then seven years old, is standing in the back of the car

He entered her in the 1962 Southern Ocean Racing Circuit (SORC), a six-week series of winter races around the Florida coast ending with the Miami/Nassau race. *Rabbit* was the smallest boat in the fleet and soon lost sight of the leaders during the first long race around the Keys to finish off Miami. "There is no racing condition in the world to equal beating into a 25-knot northeaster with four knots of Gulf Stream under your tail – the waves were square!" Dick recalls, adding: "We finished 8-10 hours behind the fleet and there was no committee boat on station. They had given up and left!"

The short Lipton Cup race after was a different matter. *Rabbit* finished third overall, then took fourth in the Miami/Nassau race. Dick was hooked.

This success, and a win in that year's Block Island Race, led another Medalist owner to invite Dick and crew to race his yacht in the 1963 Fastnet Race. Despite making the fatal mistake of tacking offshore into the tide while rounding Portland Bill, which lost *Astrolabe* two hours, they still came fourth in class, sixth overall.

After the celebrations subsided, *Astrolabe*'s French owner asked Dick: "What would you change to improve her downwind steering?" That simple question was to change the course of his life.

"It was the first time I had thought seriously about the connection between hull and rig" says Dick. "I had always accepted these elements to be fixed. Until then, the emphasis both in dinghies and ocean racers had been on sails, tuning, tactics and boat speed. There was nothing one could do to the hull but clean the bottom."

The realisation that hull shape could affect handling was intoxicating. Carter found himself being talked into designing a boat for the 1965 Fastnet. "It was a wild thought and a test of my courage," Dick recalls.

To learn yacht design, Dick he acquired a copy of Skene's *Elements of Yacht Design* first published in 1902, updated by Frank Kinney 60 years later.

"I solved the problem of drawing curves very quickly, using a long, flexible plastic spline anchored in position with lead weights. Tighter curves were achieved with a plastic drafting tool that could be bent to any desired curvature."

Another useful tool was the planimeter – used to trace the area of each section to determine the displacement straight from the drawing. "This solved the issue of calculating ratios like length/displacement and sail area/displacement. For a non-draftsman like me these were wonderful solutions." Dick began to question every element of the boat.

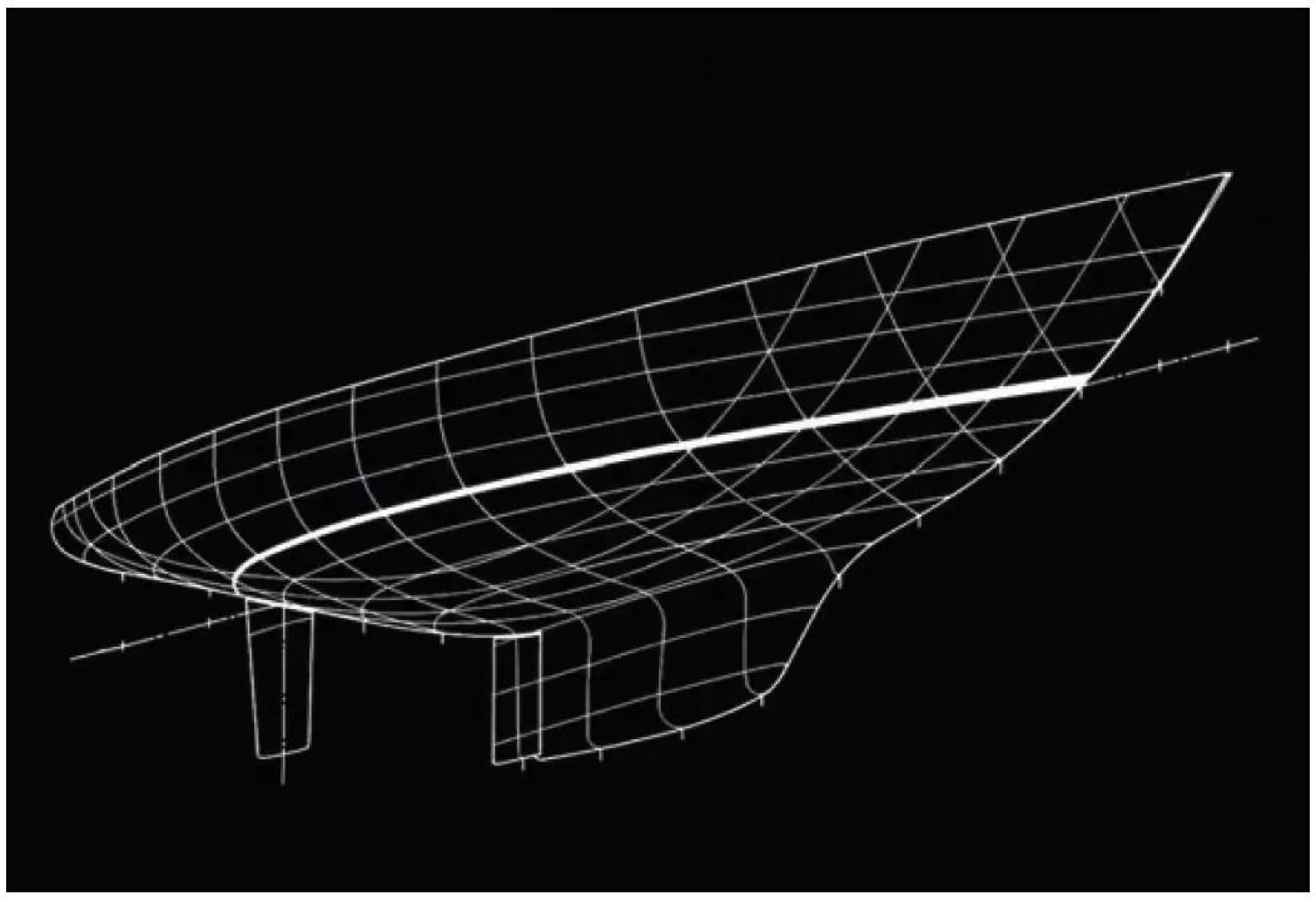
Above Left: Dick Carter and his winning crew aboard *Tina* at the 1966 One Ton Cup, Copenhagen

Above Right: *Rabbit* starts the 1965 Fastnet

At that time the consensus among leading yacht designers like Olin Stephens was to give an emphasis to windward performance, especially in a strong breeze. Dick's experience in the 1963 Fastnet suggested the opposite. Yes, the stormy start and finish were indelibly printed on his memory, but the reality was that this represented just 6 per cent of total racing time. He concluded that a boat designed to excel in light to moderate conditions would be more competitive. He also wanted his design to double as a comfortable cruiser – light and airy below decks like his beloved Medalist. It would be quite unlike the narrow-beamed lead mines of the era. He concluded that a beamy, shallow-draft boat would do the job perfectly.

A FASTER RABBIT

For his first design, Dick based his study on Bill Tripp's Medalist, which had a big, fat stern and sharp, hollow bow that contributed to her difficult handling downwind in heavy weather. He concluded that his creation would have more balanced ends. There was also much discussion at the time about wetted area. The consensus was that the less resistance, the greater the speed. Dick concluded that the Medalist had too much wetted surface and the simplest way to reduce this was to separate the rudder from the keel and move it aft for better steering. "This seemed such a logical solution that I didn't think twice about it" he recalls.



Below: Drawing of *Rabbit*'s hull

He also wanted wineglass-shaped midship sections, not just to increase stability but also for speed, an easy motion in waves, and to minimise wetted area. But greatest thought went into the keel. The RORC rule under which he was designing his first boat, gave a bonus for shallow draft on the basis that this would have an adverse effect on windward performance, so deserved a reduction in rating. This fitted with Dick's theory that it was better to sail full on the wind in offshore conditions and look for boat speed rather than sail close-winded.

Dick also chose to have the hull built in steel, which allowed him to shape things any way he wanted without worrying about strength. This allowed him to minimise the connection between hull and keel which reduced hull resistance and allowed for a narrower, more efficient keel profile.

The rest is history. Carter designs continued their winning ways long after he closed up his drawing office and retired to a country house in England. They included overall honours in the Cape to Rio, Middle Sea, Chicago Mackinac, and Bermuda races, together with successive One Ton Cups, Southern Cross and Admiral's Cup series.

MEETING A GHOST

Ironically, Dick Carter became so reclusive to the sailing world, that the rumour he had died became fact in the form of an obituary. It was five years later... on 20 September 2023 to be exact... when he shocked the good and great of the sailing world by turning up at Ted Hood's memorial service in the New York Yacht Club at Harbor Court, Newport, Rhode Island.

"Dick Carter?" came an incredulous voice from the far side of the buffet table. It was French designer Yves-Marie de Tanton, whom Dick had worked with 40 years before. Visibly shaking, and fumbling for his phone, the Frenchman stuttered "I've got to take a picture!"

Bob Perry, another yacht designer and former associate explained it more succinctly "What did you expect? Yves-Marie thought he had just seen a ghost!"

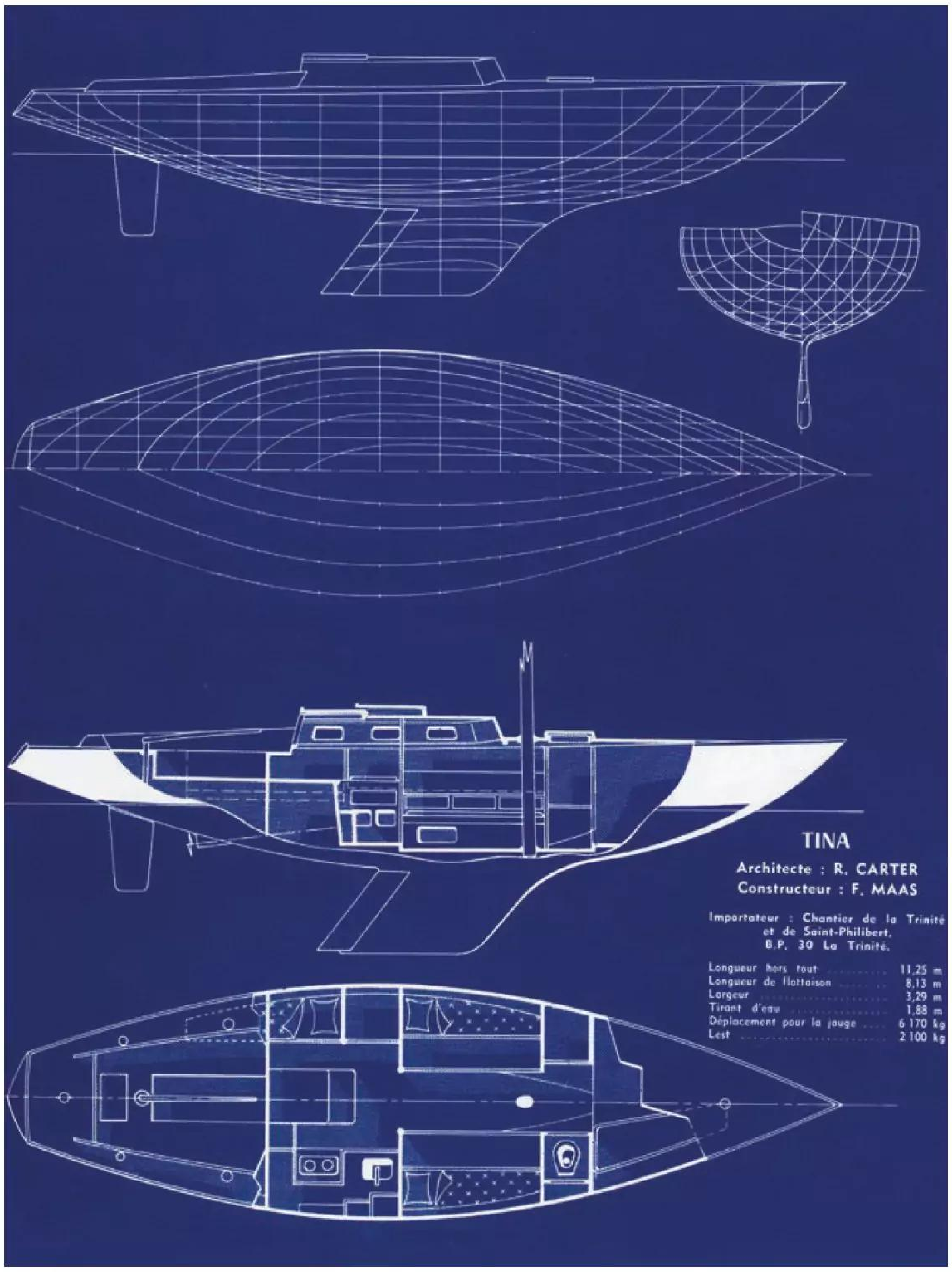
Twelves years on, I'm pleased to report, Dick remains very much alive and kicking, and living in Cape Cod. Now 97, he may be a tad blind and a bit shaky on his pins... But his mind remains as sharp as a

YALE SAILING

Above, L to R: Dick Carter points to the summer cottage of his childhood; Race victory pennants; The author (left) with Dick Carter

tack. Earlier this year, I spent three memorable days with him and his wife Andrea, reminiscing over those golden years of sailing.

As passionate as ever about the sport he loves, Dick is not resting on his laurels. He's keen to see a return to those golden years when newspapers covered the sport on a daily basis and TV regularly brought sailing to the small screen. It's a sad reflection on our sport that none of the major newspapers around the world now employ yachting journalists, more than 100 sailing magazines have closed since the pandemic, and TV executives tell us that the viewing numbers are no longer there to warrant any features or sailing coverage.


TINA
Architecte : R. CARTER
Constructeur : F. MAAS
Importateur : Chantier de la Trinité et de Saint-Philibert. B.P. 30 La Trinité.
Longueur hors tout .... 11,25 m
Longueur de flottaison .... 8,13 m
Largeur .... 3,29 m
Tirant d'eau .... 1,88 m
Déplacement pour la jauge .... 6 170 kg
Lest .... 2 100 kg

DREAMING OF A NEW GOLDEN AGE

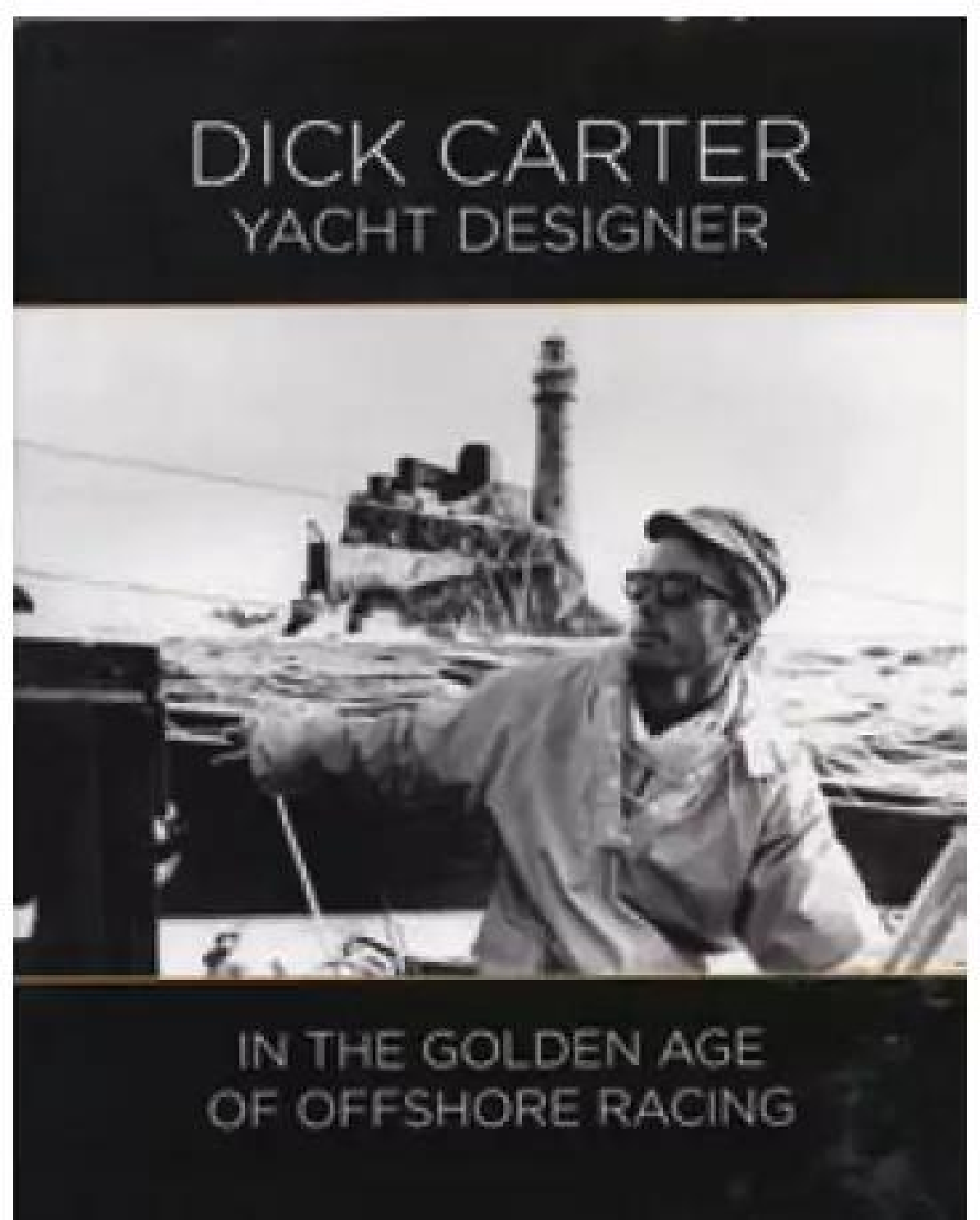
The sports' bodies around the world have a lot to answer for. Content with online coverage alone, they have ignored the print and TV media at huge cost to the sport. Dick Carter has a fresh and passionate view on what needs to be done to encourage a resurgence in public and media interest. The sport would do well to listen to his innovative ideas on the subject.

BRING BACK TINA

Dick has another great passion: to see his famous One Ton Cup winner *Tina* restored to her former glory. He rescued the rusting hull from the estate of an Irish scrap dealer who had bought the boat on eBay and had her shipped across the Atlantic from the USA, presumably to restore her. Dick found her resting up against a couple of rusting Rolls-Royces – two other failed restorations – and had her shipped back to her birthplace, Holland, where the skills in building and restoring steel boats remain.

Dick Carter still enjoys a passionate following in France and Italy, where many of Carter's designs now reside, including his first success, the 34ft (10.5m) Class III yacht *Rabbit*, winner of the 1965 Fastnet Race which has now been faithfully restored. It would be wonderful to see *Tina*, his biggest success, return to full glory too.

Signed limited edition copies of Dick's autobiography 'Dick Carter – Yacht Designer – in the Golden Age of Offshore Racing' priced £40 plus p&p, available from southatlanticpublishing.com.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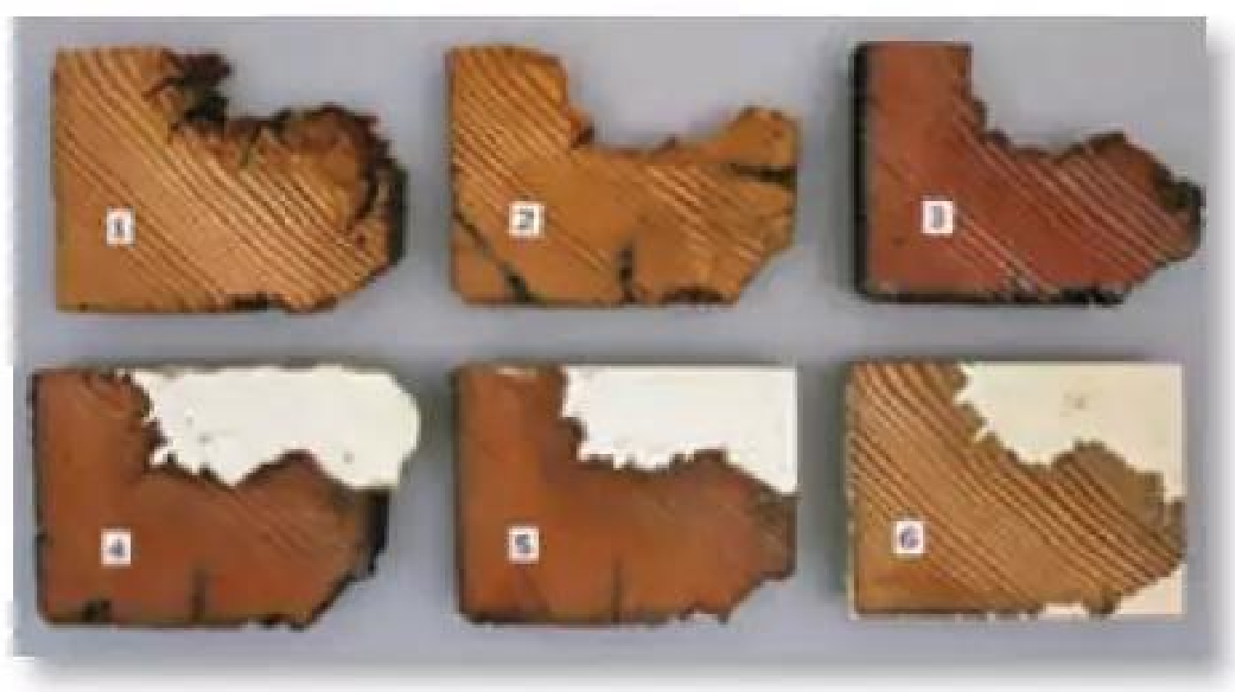

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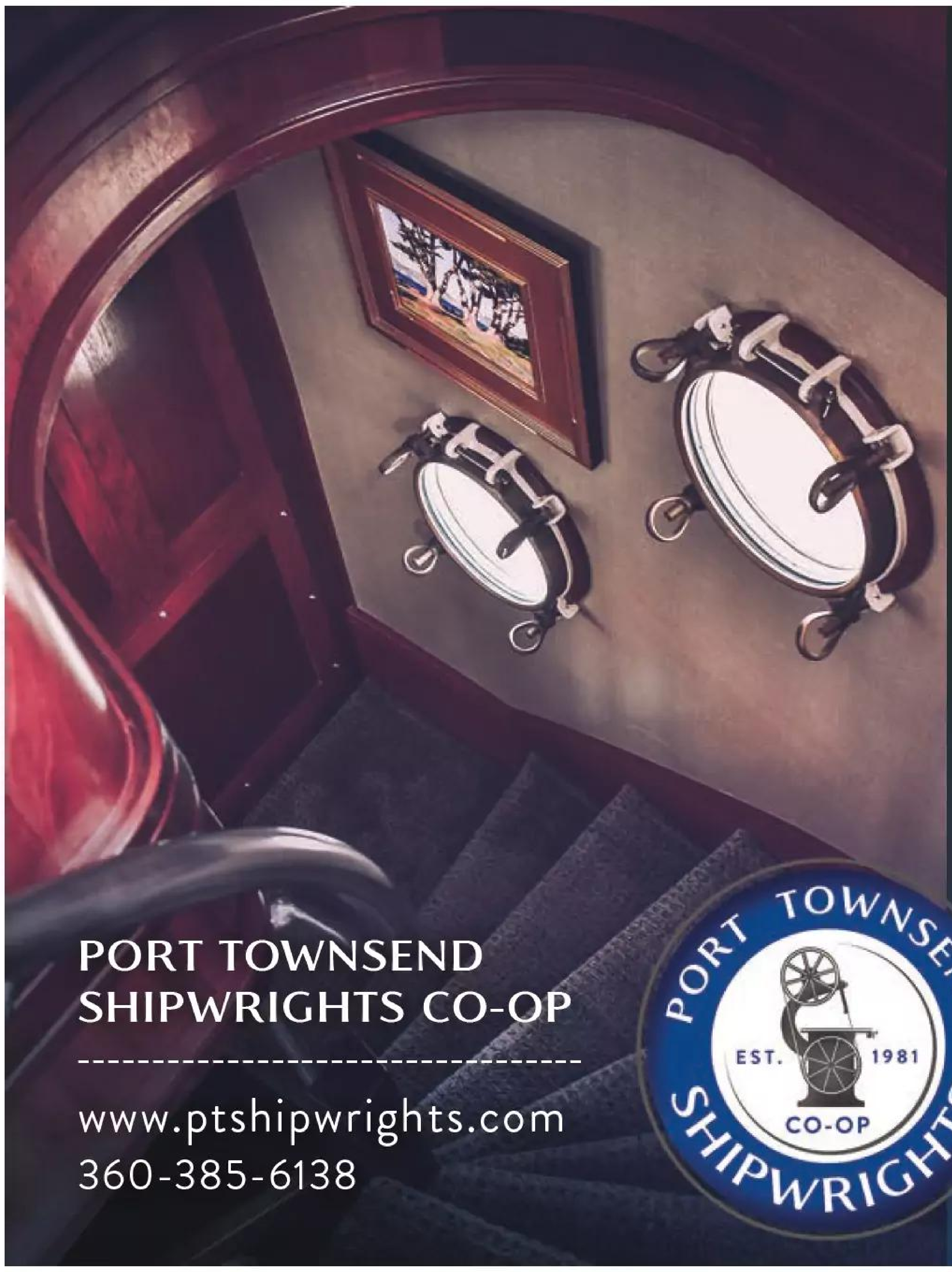

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MARTIN GANDAR

LIFE'S A BRISE

Jolie Brise's official historian Clare McComb is more used to celebrating the famous boat from afar. As part of the Royal Ocean Racing Club centenary, she stepped aboard for a sail, and re-established a century-old family link.

WORDS AND PHOTOS CLARE MCCOMB (UNLESS OTHERWISE CREDITED)

Jolie Brise, for me, is the most iconic of all British classic boats, possibly worldwide. Her fame is certainly global, unique in her three Fastnet victories and two Blue Water Medals (equivalent Oscars for cruising sailors). To my mind, no other boat can challenge those extraordinary achievements. First flagship of the Ocean Racing Club, now the mighty Royal Ocean Racing Club (RORC), she has survived two world wars, but plays a different role today, as a diminutive giant among the tall ships, both competitively and inspirationally, introducing youngsters from all walks of life, and the occasional oldie like me, to the magic of seafaring.

You have to take your hat off to Dauntsey's School, for taking *Jolie Brise* under their wing, almost half a century ago, and safeguarding her legend. Who knows if she would have survived in private hands? Today, she is licenced to sail on every ocean, equipped for the task, to carry her crews to the very edges of the safe seas. Maintained to the highest standards, safety is ensured as she carries her red-brown sails worldwide, changing lives for the better.

ROUTES AND ROOTS

Imagine my excitement as I packed for my voyage, Hamble to Plymouth and back, pivoting round the RORC dinner marking the centenary of its foundation after the very first Fastnet Race. I've been *Jolie Brise*'s official historian for some years, but this voyage was personal; my great uncle George Martin bought and brought her over from France, won that inaugural race, invited all the participants to a dinner at his yacht club, the Royal Western, and was acclaimed as ORC commodore when he stood up to propose the founding of a club. He had taken my mother and her siblings aboard *Jolie Brise* as children in the early 1920s. I was retracing historic routes and roots.

Those of you who remember recent grim weather forecasts might guess what happened next. Toby Marris, the skipper, energetically worked solutions. In the end *Jolie Brise* set off the night before we arrived, to keep ahead of monster winds. Next day some of us chuntered our way to Plymouth in Dauntsey's minibus, instead of riding the waves. At Plymouth we tramped aboard, bright eyed if somewhat crumpled, for the adventure to actually begin.

Later we set off for a sortie in Plymouth Sound with my historian's mind working overtime. I remembered the 1925 Fastnet sailors' feelings as they crossed the finish, which I later discovered lay "between Drake's Island and the flagstaff on the harbourmaster's house at Longroom, Plymouth." They were elated, exhausted, and full of admiration for themselves and the other boats which had shared their adventure. Scratch boat *Jolie Brise* arrived first, so the others were welcomed by (great uncle) George Martin in a naval pinnace, helping them to their moorings before the momentous meal at the Royal Western. His proposition to found a club, after such a successful race, was greeted with roars of approval.

Back to reality. The great mainsail was flapping out, high above my head. Our crew had never sailed together before, but each seemed to find necessary tasks as if by instinct. Skipper Toby Marris was on constant hawk-like alert as his ship forged her way across the sound, three decades of experience

Facing page: *Jolie Brise* as she is today

Facing page inset: *Jolie Brise* skipper George Martin at the wheel of his sailing barge *Memory*

Below left: The 1925 crew

Below right: *Jolie Brise* in the North Sea, in the 1930s

JOLIE BRISE 1913
WWW.JOLIEBRISE.CO

informing his concentrated gaze. When needed, he quietly took the helm. The breakwater, totally obscured by foam yesterday, had now resumed its habitual dark line. A naval vessel sunned itself not far away. *Jolie Brise* shook her head and headed out determinedly for our afternoon run. Individual clouds masked the sun, then fell away, turning the little waves from grey to blue, from silver to khaki brown, and back again.

ALONGSIDE UNCLE GEORGE

That night I rocked in my sleeping bag, snuggled between the sides of the bench and the table; the "sides" later opened to reveal wide storage behind, but I was blissfully unaware of sharing space with tins and jars and packets of pasta. The whole configuration has changed radically since my great uncle's time. I believe the special bunk to accommodate his 6ft 7in (2m) frame was originally where the galley is now, opposite me.

As the ship gently creaked and groaned, I remembered his little drawing showing how to use a string to divert drips from a bed into a jam jar, and tried to imagine him in the darkness. Muffled snoring rose and fell from the packed bunks nearby, until I drifted off. No doubt my own rumblings merged in. There was a kind of magic in the air, but I didn't quite know what, yet.

LIFE ON BOARD

The following day we were taken for a turn around the Tamar River. I was told, and found it true, that when you approach a high bridge with a tall mast you always think the two will collide. I tried to capture the optical illusion with my camera. By now the crew of nine, not counting Toby and his first mate Harriet, were a happy crowd. Later there was an evening of conviviality, when Toby cooked his famous lemon and basil chicken with pasta, universally declared delicious. Wine flowed, and laughter and many stories.

Above left: Author Clare McComb

Above centre: The *Jolie Brise* crew today

Above right: Skipper Toby Marris

Below left: Toby's famous lemon and basil chicken

Below right: Brisie the boot on the tiller

We were tightly squashed – "if you can put two hands on the table you need to move closer" – and merry in this new companionship. There were people from many walks of life: a doctor, a medical engineer, a teacher, a lieutenant colonel, a yachting historian… I was reminded of what Uncle George wrote in his 1928 account of this very boat: "If a deep-water voyage in a small yacht is to be a success, no relation other than one of friendship is possible between members of a ship's company. The fact some may be receiving pay, and others sailing for pleasure only, will be lost sight of when all on board have undertaken to do their fair share of work – no ship can be happy unless there be the feeling of friendship in their crew."

The following morning, the last as it turned out for me on this voyage, I had the privilege of half an hour with Toby to talk about *Jolie Brise*. I read my great uncle's detailed description from 1925, written soon after she had won the first "Ocean Race" (Fastnet). George was a man with a sharp engineering mind for whom every sheet and shackle, halyard block and wire strop, needed to have its use and proportions tested against the ideal in his imagination.

TEST OF TIME

Toby was amazing – he would listen quietly as I read, then take me to demonstrate exactly what George was talking about. He smiled when he heard of a sail from Ratsey and Lapthorn – Lapthorn was his father's middle name, a distant but proud connection. George talked of replacing an old laced sail with a loose foot, and Toby confirmed they can now use both, depending on conditions. Other descriptions were "pretty much as she is now" – with George citing having raked the

JOLIE BRISE
HAVRE
1913

RICK TOMLINSON

Above left: The rudder stock

Above centre: Jolie Brise rounds the Fastnet Rock in 2013

Above right: Is the mast too high?

mast aft, about 18in (45cm) at the upper cap, with the ship trimmed slightly more by the stern to relieve the bow weight. Toby nodded recalling 1980 when they moved ballast aft for exactly the same reason, and the mast is still in the 1925 position. Deadeyes and lanyards are being used just as George installed them. Of course, there is not a winch in sight.

In 1925 another innovation was made to the masthead. "The crosstrees, which formerly were in one piece, and fitted across the tressletrees on the foreside of the topmast, were changed. The new ones were in two pieces, which shipped in sockets on the side of the tressletrees. They were wide and flat; the eyes of the two after-shrouds passed between the two sockets into which the heels of the crosstrees fitted on each side and the old fore-shroud was replaced with one which passed through the crosstree at a distance of two feet from the mast, and the eye of it was placed over the masthead at the upper cap." According to Toby, "that's still exactly as is". George's changes have passed the test of time.

He believed his method of keeping the shrouds a little slack, along with the slight elasticity in the lanyards, helped his "very heavy and rigid boat" towards her "liveliness in light winds." Harriet told me this is often what still gives *Jolie Brise* an advantage in tall ships races and Toby agreed that the same slackness, when they are on starboard or port track, allows the rig to "flop a little bit which does help her in light airs." And so it went on.

At the end, I asked Toby if he felt any sense of closeness to the man whose decisions he was benefitting from, a full century later. He said, "Look, it is the same boat. Things have been tweaked on it with modern materials, but that's it. I think George was a different character to me, so my brain doesn't really work in that way. Every year we will take things and change them and improve them. But they are little. We didn't use hemp rope, which is a nightmare, swells up when wet. We used hardy hemp, a more modern material. Five years ago we changed to Dyneema. It's a tweak, but fundamentally she's the same boat." I was left musing at all the things the two men would have discussed, had they met.

PLYMOUTH AND PEOPLE

The importance of Plymouth in the life of this little ship is relatively unknown. She was registered to the port when she achieved her three Fastnet victories. It was to Plymouth she returned, following both her transatlantic voyages to the Bermuda Race and back, which won her not one, but two Blue Water medals. Indeed, 1925 only marks the beginning of her glory days. In the hands of George Martin, and later Bobby Somerset, she helped stimulate ocean racing between Britain and America for years.

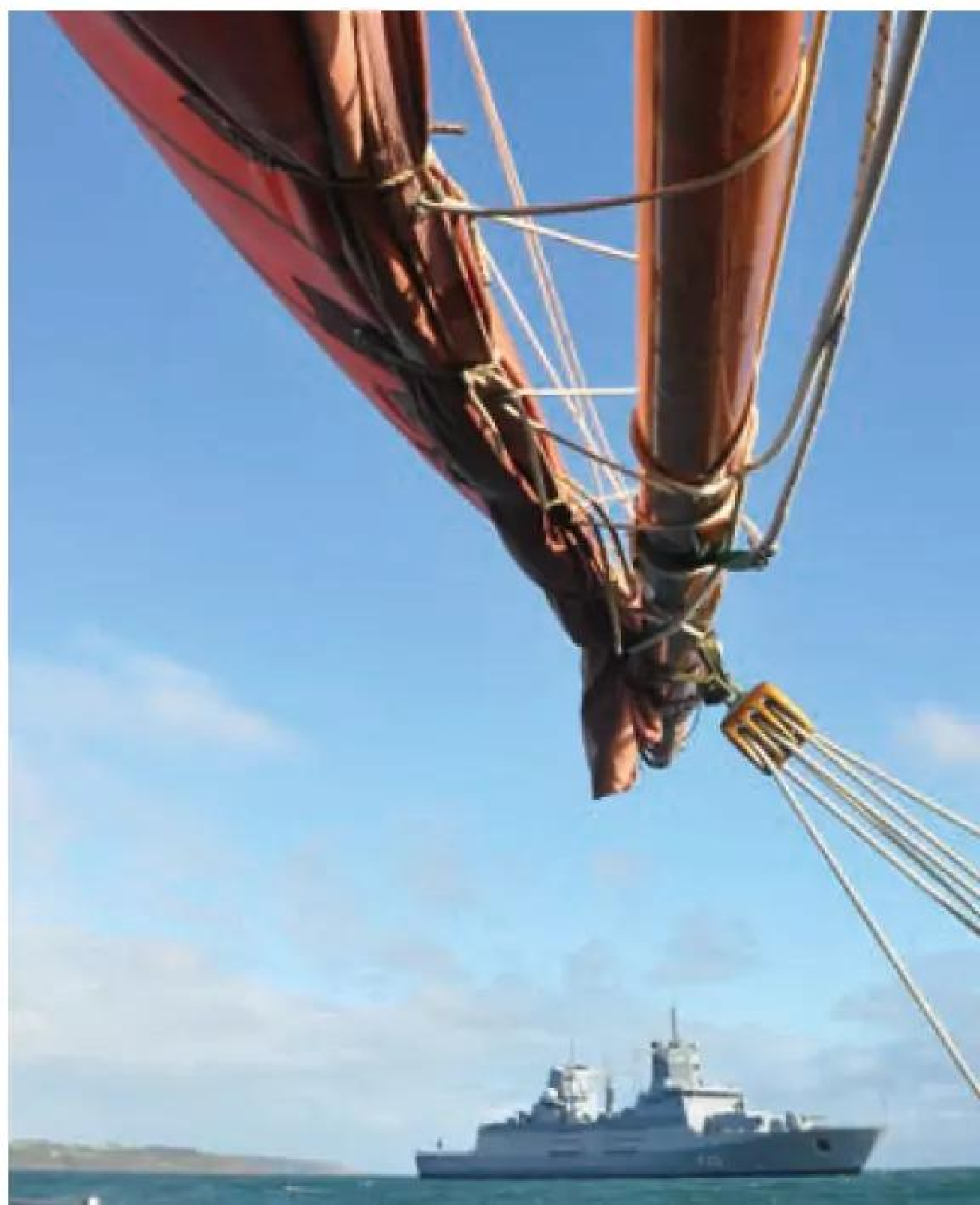
I loved the varied company of our crew, the ever-present skill of Harriet Steptoe, first mate but skipper on other voyages, and the enthusiasm of fellow ex-Dauntsey's pupil, Lydia Brain, who came aboard to help. Both she and Harriet had caught the seafaring bug on *Jolie Brise*. Crew with children at the school described with pride how they watched their confidence develop, even after one short voyage. Everyone connected to *Jolie Brise*, young and old, felt like a family. "Our boat is your boat" was a saying. The school shares her with so many others, and she changes so many lives. Toby reckons around 582 people sailed her last year alone.

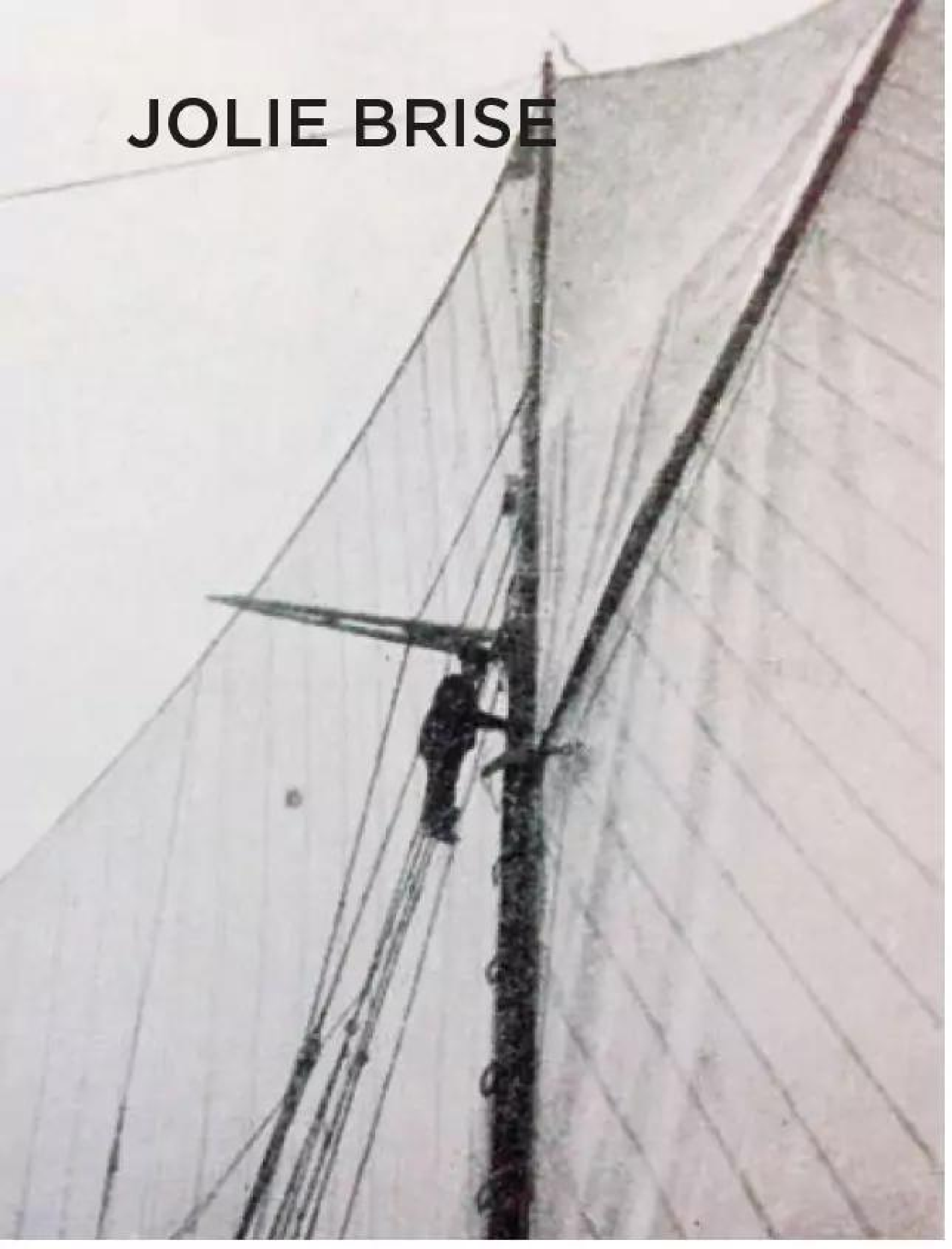
My love affair was to end with a broken heart. Toby beckoned me into his cabin to say he was worried about the forecast so they were going to leave early

Below left: Lydia Brain, ex-Dauntsey's, JB crew

Below centre: Hard work over, the crew enjoy the sail

Below right: One *good* sail in the sunshine and in good company





JOLIE BRISE
R.W.Y.C.

ABOVE LEFT AND CENTRE: MARTIN FAMILY ABOVE RIGHT: TEIGNMOUTH HERITAGE MUSEUM

Above: First mate in 1925, Sid Briggs, seen checking the rigging, posing for a photo and, right, in later life

next morning, but he was concerned as to how I would take the possible Force 7 conditions, and the very bumpy ride. Of course he was right.

The rest of the day was a strange rush, ending with the RORC centenary dinner, excellent speeches from club admiral Janet Grosvenor and a hilarious one from Toby. There were flag officers from many different yacht clubs. Then I had to leave and pile into a taxi to drive through the night amid vicious downpours. Meanwhile, *Jolie Brise* and her fearless crew were running before the storm. I could see them in my mind's eye, quick to decipher and attend to every necessary task, supporting one another – as George Martin said, "undertaking their fair share of work." I heard afterwards that it was "pretty bumpy" and "very, very lumpy with big troughs".

THE BOOT CONTINUED THE VOYAGE

I woke in my own bed on Sunday feeling pretty down. After following *Jolie Brise*'s little arrow on marine maps the previous day, she was clearly making it home safely. I suddenly missed everyone and everything with a great wave of sadness. But then the photos started arriving. This amazing crew had borrowed one of my deck boots so I could still be with them in spirit. "Brisey the Boot" graced the RORC dinner table; filled with flowers with a yellow ribbon, it took the helm, stood proud at the bow with a red fog horn, was neighbourly with the tomato ketchup. At breakfast, it cradled a special bottle of gin, and eventually it reached dry land.

There is picture of Sid Briggs, George's right-hand man, holding a model of *Jolie Brise* in old age, another of him checking the rigging high up with the same instinctive skill and fearless commitment as Harriet today, although she has professional gear to keep her safe. They both love this boat. *Jolie Brise* does something to you. Everyone on board tells the same story. She is a happy ship. You feel you belong.

THE JOLIE BRISE FAMILY

Was my historical voyage of a lifetime ruined because I had to travel by road in both directions? Not a bit of it. I learned something very special: *Jolie Brise* is a beautiful ship (as they called her in 1925), handling herself confidently, holding her crews safe in foul weather. Over the decades her skippers have repaid the compliment, as on this occasion flying before the storm, or, in 1926, in the second 'Ocean' race, having passed the Fastnet, she encountered freshening winds that necessitated taking down the big jackyard topsail and hardening in the sheets; having started for the Longships close-hauled and "punching into a rising head sea," other boats passed her, including the American schooner *Primrose IV*, "roaring under all the canvas she could set." Later, double-reefed with a considerable sea rising, while battling a further very heavy squall, she heaved to for five hours. George kept her safe, even if it cost him the race.

How then could I complain? As fellow crew Dag wisely remarked, "that's sailing." More than this was the experience of living at true close quarters with such a lovely group, whose kindness and consideration for each other, laughter, companionship and respect, both in the little sailing we did, and ashore, introduced me to the *Jolie Brise* sense of family, which I'm told is one of the main reasons people never ever forget her.

Below left: Skipper Toby Marris and first mate Harriet Steptoe at the RORC centenary dinner

Below centre: Brisie the boot dressed up for dinner

Below right: JB table at the RORC dinner (credit: Pieter Gatehouse)

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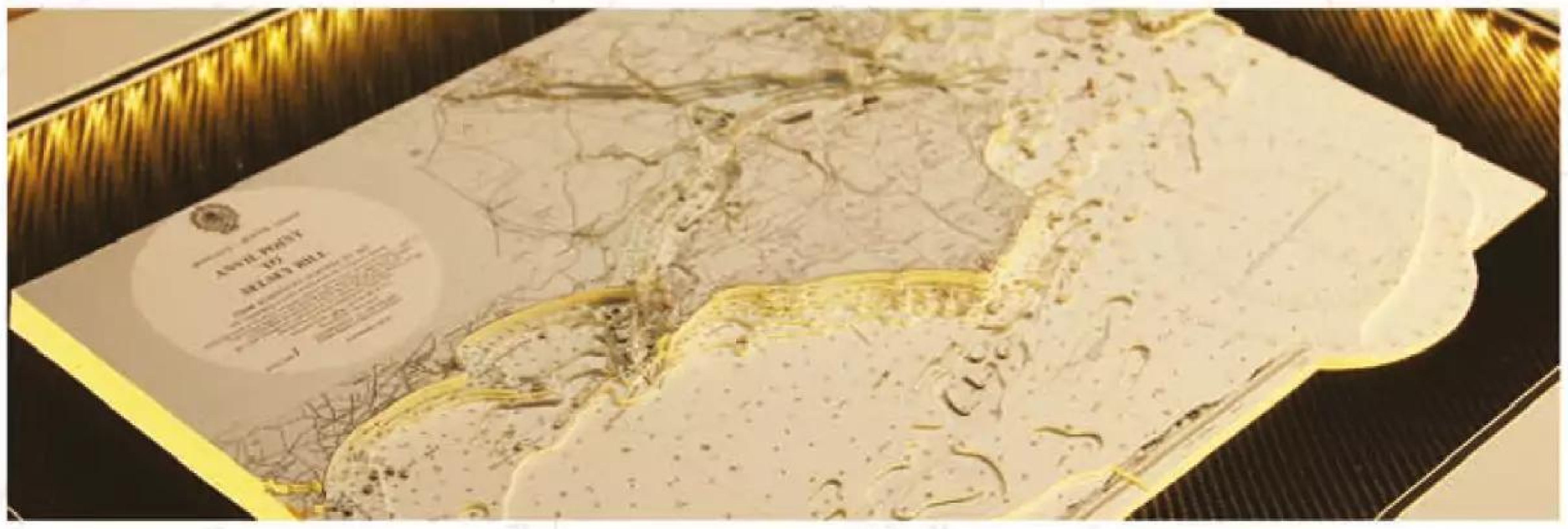

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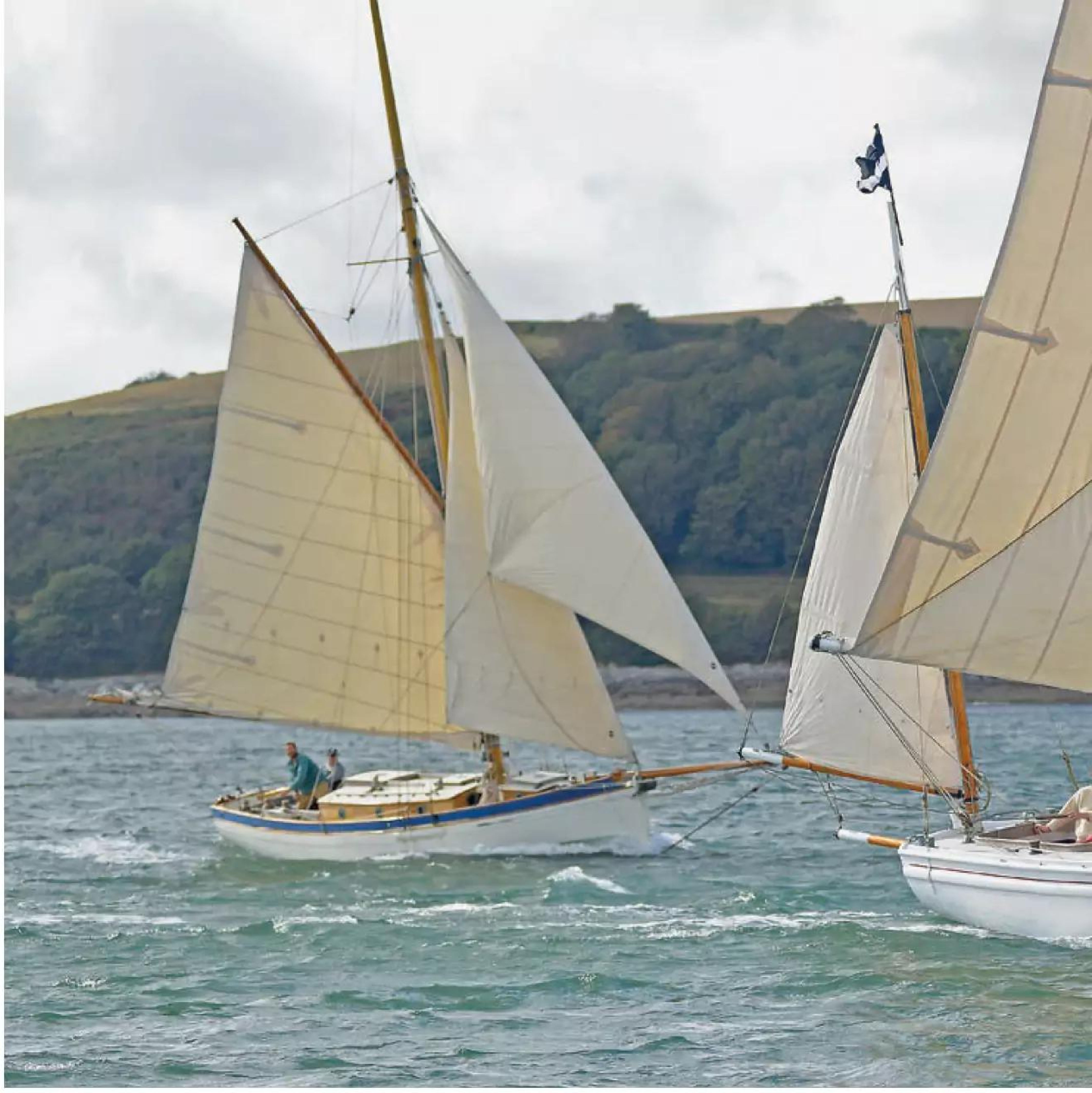
TAKING A PUNT OR TWO

A couple of issues ago, we pitted Folkboat against Vertue. This time, it's a battle of the generations in boat terms, as old Falmouth quay punt takes on new. The only question is: will the new boss be the same as the old one?

WORDS AND PHOTOS NIC COMPTON



There were no square-riggers in Falmouth when I visited the Cornish port at the end of August. No world-girdling cargo ships waiting patiently at anchor for news of their next destination; no weary sailors repairing sails and stocking up with provisions for their next voyage. Yet, as we hovered off Trefusis Point, I thought I saw the distinctive outline of a Falmouth quay punt sailing towards us. With its low, gaff yawl rig, its flat sheer and plumb ends, there's no mistaking this beast of burden, built to carry supplies and crew to waiting ships. With the docks backlit by the sun, the whole scene looked like an old black-and-white photo from another era – an echo of a scene that's been enacted in these waters thousands if not millions of times before.

As the yawl approached us, another boat loomed up behind her: a gaff cutter with reefed main and no topsail. Although she was only slightly bigger, the cutter's mast reached up high in the sky and her gaff yard was raked at a jaunty angle. She too had the plumb stem and short overhangs that characterise the local working boats. But whereas the yawl was painted plain, unassuming white, the cutter's bulwarks were a vibrant blue, showing off her sprightly sheer. As a gust came sweeping down from the northwest, the yawl stood up stoically and took it all in her stride, while the cutter heeled, her tall gaff twisted in the breeze, and she cantered past the smaller boat.

Thus we have comparison test number two in a new series that pits two comparable designs against each other, in this case a traditional Falmouth quay punt versus a modern interpretation of the type.

THE CONTENDERS

In the traditionalists corner, the 1912 Falmouth quay punt *Curlew* (no, not Tim and Pauline Carr's famous *Curlew* but another Falmouth quay punt of the same name) owned by Chris Harker, and in the modern corner, the 2011 Paul Gartside-designed gaff cutter *Alva*, built and owned by Ben Harris. The referee for this engrossing contest was your author, seated aboard none other than the 1930s classic motor launch *White Rose*, owned and helmed by local yogi Simon Harvey. As both quay punt owners were integral in their boats' construction or refit, we have dug a bit here. May the best boat win.

Above left: Chris Harker, owner of the 1912 Falmouth quay punt *Curlew*

Above centre: *Curlew* (right) and *Alva*. Note the yawl rig on *Curlew* as opposed to cutter rig on *Alva*

BEN (ALVA)

I'd moved down from Scotland to do the boatbuilding course at Falmouth Marine School and spotted 'the other' Falmouth quay punt called *Curlew* owned by the National Maritime Museum [built by RS Burt in 1905 and sailed far and wide by Tim and Pauline Carr]. She was out of the water, and she just struck me as a really powerful design. I wanted to build a replica of her but she was a little bit too small for my needs. A friend of mine had the study plans for the Paul Gartside's design No109 which has a lot of the elements of *Curlew* in her. *Curlew* is very straight-sided and has a very sharp turn of the bilge and a lot of deadrise in the stern. *Alva* has a more rounded turn, but she's quite similar. And she's 30ft long, so she has a little bit more room for accommodation.

CHRIS (CURLEW)

I'd sailed on Bristol Channel pilot cutters for about 20 years, including an Atlantic crossing. They're great boats but much bigger and more expensive than I could afford, and you really need a crew to go sailing. I was looking for something traditional like that but smaller. I liked the idea of buying a traditional

Above right: Ben Harris, builder and owner of the 2011 Falmouth quay punt *Alva*

wooden boat that needed a bit of work and giving her a new lease of life. *Curlew* wasn't for sale at that time, but I got the owner's details from a friend, contacted him and told him I was potentially interested in taking her on. I went up to see her on her mooring on the Lynher, and after several visits I managed to convince him that I was the right person.

BEN
Alva was my first big new-build. Paul Gartside was a boatbuilder himself before he became a designer, so his drawings have a lot of excellent practical detail in them, which was very appealing for a beginner. I was running a small sawmill up in Scotland before I built her, so I milled a lot of the timber and brought it down to my new workshop, which I'd set up in a farm near Restronguet Creek in Cornwall. I also used quite a lot of reclaimed timber, such as the reclaimed pilings from Falmouth docks for the keel and reclaimed pitch pine from a derelict jute mill for the frames and interior. And I managed to get some salvaged teak as well.

THE RIG

CHRIS
During *Curlew*'s restoration, we tried to keep everything as authentic as possible. Other than a small Tufnol winch on either side of the cockpit for the running backstays (windward side) and jib sheet (leeward side) everything else is just block and tackle. All the sails are Clipper Canvas which is quite heavy cloth but incredibly hard-wearing. All the spars are solid timber, and the main boom and gaff might even be original.

BEN
Alva has a tall rig with a high-peaked, fully-battened mainsail, which gives her good performance to windward. She's a bit longer than Chris's *Curlew* and has a bigger sail area, so she's a bit faster. *Alva* is quick to set up. You can go out of an evening and just whip the sails up and get out sailing within half an hour. She has two winches on the mast for the halyards and two self-tailing winches on either side of the cockpit for the jib and staysail sheets. All the spars are of hollow Douglas fir construction, which keeps weight down aloft.

THE HANDLING

CHRIS
I sail solo quite a lot, so the yawl configuration is very appealing for that. The rig is broken down into several sails, none of which is too big for me to manage on my own. The only time I struggle is dropping the mainsail if it's blowing hard, as it is a lot of canvas to keep under control. The quay punts were originally open, so they could just dump the main into the hold and sort it out afterwards, but *Curlew* has a cabin and coachroof.

BEN
I would add to that and say one of the downsides of gaffs generally is that they can have quite strong weather helm if you don't reduce the mainsail in time. So *Alva* can be heavy on the helm in certain conditions.

CHRIS
The rig is well balanced and you can set it up so she steers herself. Once she's on a course, she keeps going. It would be good to have a self-steering system, but it would be tricky to make it work around the mizzen and bumpkin.

BEN
I have done quite a bit of single-handing, but I tend to do it in more sheltered waters in good weather conditions. The longest crossing I've done alone is probably just to

the Scillies. I have used wind vane self-steering for those crossings. You can lash the helm with a rope and bungee, but you only get a minute or two before you have to correct it. She needs a strong self-steering mechanism to counter the weather helm. Or you just reduce the main and slow down a little for better balance.

CHRIS
Curlew is very steady; good for single-handed sailing. She's at least a tonne heavier than *Alva* and 3in (75mm) deeper and the rig is close to her original working rig, which makes her steadier but perhaps a bit slower to windward and in light airs.

BEN
Alva is a little on the tender side. On the other hand, she's great in light airs. You could rectify that with a bit more internal ballast perhaps, or you simply reduce the main sooner. She still keeps a good speed on, then the weather helm reduces and there's less drag on the rudder. So, although she is tender, it's advantageous in that she's slippery and points well.

BALLAST

CHRIS
The early quay punts had all their ballast in the bilge, but *Curlew* has an external cast iron ballast keel and a few lumps of scrap iron inside for trim.

BEN
Alva's ballast is on the keel. She goes better in strong winds with a bit of extra weight. One year, we arrived in Falmouth the night before the Classics with a load of cider we were delivering from Brittany. Luckily, the next day was windy and *Alva* did really well with the extra weight. We unloaded the cider that night, so when the wind eased the following day she was sailing light and we won our class again!

TRICKS AND TRAITS

CHRIS
Curlew has a similar cutaway forefoot to *Alva* and is pretty manoeuvrable, and her low-aspect yawl rig gives her more sail options, although it probably also gives her more length over spars than *Alva*. I mostly leave the mizzen up, to keep her head to wind on her mooring or at anchor and as a steadying sail.

BEN
Alva turns in a tight circle, though nothing like a modern boat. Self-tailing winches make her easier to tack, especially single-handed.

LIVING WITH THEM

CHRIS
Curlew has wide side decks and a narrow cabin. That means you can move around on deck very easily. But

Above: Curlew is steadier on her feet than Alva

Below: Curlew's interior under wide side decks still has good headroom

Above: Alva heeling while hard on the wind

space below is surprisingly good, with plenty of standing headroom under the coachroof, although accommodation is perhaps more limited than on *Alva*, despite being only a few feet shorter.

BEN
Alva has a much wider cabin than *Curlew* with standing headroom underneath, which gives a feeling of space. I've had six people on board – two adults, two kids and two teenagers. I mean it's not ideal. You wouldn't want to do that for long, but it's fine for a weekend.

CHRIS
Curlew is simple, with two saloon berths, a workbench forward that doubles as another berth, a small galley area with double sink and gimballed spirit stove, small heads compartment and, most importantly, a full-size sit-down chart table.

BEN
Alva has a gas cooker and wood-burning stove, which makes all the difference when it's wet. You can have a cosy evening below playing cards and having a drink. It really helps to boost morale. I even once made a full English breakfast on the stove when the gas ran out!

POWER & PLANS

CHRIS
I've kept the electronics on *Curlew* to a minimum with lighting mostly from oil lamps. She has an old-fashioned twin-cylinder 18hp Lister diesel driving a fixed three-bladed centreline prop, which might be a bit underpowered but it's there when you need it.

BEN
Alva's 27hp Yanmar is more than enough to drive her. The biggest challenge she's had was motoring wind over tide in the Chenal de Four. The seas were incredibly steep and she rose up one wave and buried into the next. She managed to get through. So, yeah, she's fine under motor.

CHRIS
I'd like to sail *Curlew* around Britain one day, visiting Norway and maybe the Arctic Circle en route. Right now I'm just pleased she's back sailing in home waters, moored within sight of where she was built over a century ago.

BEN
Alva is an ideal size for cruising with a small family on board but you can also just take her out on your own for an evening sail. I've taken her to Brittany, to Ireland, and to the Scillies. She's been admired wherever she's gone. She's got a great look and a lovely sheer line. And I've always felt safe on her. She takes the sea well and she's got momentum.

Below: Alva's accommodation, in glowing wood, is... just... big enough for six

CURLEW

DESIGN/BUILD	Thomas Jackett, 1912
LOA	28ft (8.5m)
LWL	27ft 6in (8.4m)
BEAM	9ft 6in (2.9m)
DRAFT	6ft (1.8m)
DISP	9 tonnes
SAIL AREA	630sqft (58.5m²)

CHRIS'S CURLEW

Built by Falmouth boatbuilder Thomas Jackett in 1912, it is thought that *Nada* (original name) was one of the last quay punts working from Customs House Quay during the last days of sail. In 1924, she was bought by local artist Henry Scott Tuke, who owned her until his death in 1929. She was renamed *Curlew* in 1935 and went through several owners before an American couple bought her in the mid 1960s and sailed her to Lisbon, where she stayed for the next 30 years. In 1996, Devon architect Richard Carman and his wife bought and had her trucked back to the UK.

By this time, Chris Harker had spent about 20 years sailing on traditional Bristol Channel pilot cutters, and was looking for something similar, but more manageable, for himself. Originally trained as a mining engineer, he switched to renewable energy and, thanks to a boom in that sector, soon found he was able to not only buy his own boat but have it restored to a high standard. He bought *Curlew* in 2015 and, after two years sailing her in local waters, he had her craned ashore at Freeman's Wharf in Penryn for a little TLC.

The idea was to fix the stem, replace a few frames and sort out some decks leaks. Two and a half years later, *Curlew* re-emerged an almost new boat, with the hull completely replanked, most of the frames replaced, as well as new deck beams, a new deck and a handsome new chestnut interior. At least 16 local craftsmen and women were involved in the rebuild, which was completed in 2019, just in time for Falmouth Classics – literally, as the sails went up for the first time as she approached the start line of the first race.

BEN'S ALVA

Paul Gartside's Design No109 is a boat to stop you dead. The Cornish-born naval architect grew up on a boatyard on the Fal estuary before emigrating to Canada aged 30. He seems to have imbibed the essence of the local craft and reproduced it in a more modern, accessible form. With her cutaway forefoot, sweeping sheer, and high-peaked gaff rig, Design No109 combines the best elements of Falmouth working boats with an improved sailing performance.

It was the ideal boat for up-and-coming boatbuilder Ben Harris to build when he moved from Scotland to Falmouth in 2006. The hull is traditionally built of larch planking on pitch pine and oak frames, while the deck is made from two layers of red cedar, sheathed and painted. Since launching *Alva* in 2011, Ben has sailed her extensively on both sides of the English Channel, including attending the Douarnenez maritime festival in 2018. She's won her class at the Falmouth Classics every year she's entered, with two exceptions – once when she came second and another time when Ben misread the course.

Meanwhile, Ben has continued to produce a string of stunning boats – all of solid timber construction – including the 23ft (7m) Ed Burnett-designed *Panacea*, the 34ft (10.3m) Jack Gifford-designed *Constance*, and the 23ft *Galateia* (*Panacea*'s sistership). His current project is his most ambitious to date: a 47ft (14.3m) replica of the John Alden schooner *Malabar IV*, which he hopes to have ready to take on *Tally Ho* (see page 4) in the 2027 Fastnet Race.

ALVA

DESIGN	Paul Gartside
BUILD	Ben Harris, 2011
LOA	30ft (9.1m)
BEAM	9ft 11in (3m)
DRAFT	5ft 9in (1.7m)
DISP	8 tonnes
SAIL AREA	755sqft (70.1m²)

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LAYING UP

It's one of the two annual moments when a boat owner feels most sharply the rhythm of the seaons. Never mind though – let's get it done!

WORDS STEFFAN MEYRIC HUGHES **PHOTOS** CB ARCHIVE

Above, left to right: A morning mist on England's east coast; Sweden's treasure, the 12-M *Princess Svanevit*, is craned out; *Dorothy* hibernating for a cold Candian winter

LAYING UP

Even the words 'laying up' carry a whiff of melancholy, accompanied as they are by the sound of dry, wind-blown leaves and images of leaden skies. There is also, somehow, an image in the mind's eye of a single boat lying tucked up a remote creek on a still, snowy night, with just the portlights glowing and perhaps a tendril of smoke rising up from the log burner inside. These days of course, the romance has waned, as the yard's travel hoist trundles back and forth across the hard, manned by men in colourful high hats. In fact, even as far back as 1947, Eric Hiscock wrote that "Some cruising men keep their yachts afloat and in commission throughout the year. But although a well-found yacht with a coal-burning stove can be as warm and comfortable as any house, and the deserted rivers and creeks have an added charm, the weather in the British Isles from December to March is unsuitable for sailing on so many days, and the nights are so long, that the majority of owners lay their yachts up for those months, and thus have the opportunity for giving them a refit." Today, much the same applies. There are some advantages to saying in – some swear by it in fact, particularly east coasters who are able to rest in mud, which gives hulls great support – and these are covered below. The rest of this article is mostly aimed at today's majority who, just as in the 40s, lift out in winter.

STAYING IN

The advantages of staying in are: potential savings on storage and hauling and in out; the chance of a bit of winter sailing on fine days and no risk of mishaps on the hard, like falling over or being dropped while lifting. The drawbacks are: slight danger of ice damage (depending on location); extra deterioration of

brightwork and paint finishes; no access to onshore facilities (tools, power etc); and the lack of ability to really have a good look at the boat and carry out whole-boat maintenance. If you are going to keep a boat afloat, here's a handy checklist.

- Think about security: take off valuables, VHF, compass, etc. Leaving the boat unlocked with a 'nothing of value inside' sign may be sensible, as it avoids potential break-in damage.
- Raise sole boards if possible, and any lockers, drawers, etc, to let all areas breathe.
- Spray locker insides with dilute vinegar to deter mildew.
- Open the portlights and jam plastic flowerpot in to let air in and keep water out.
- Cover as much of the brightwork, hatches etc, with canvas or cheap tarp, to protect the varnish.
- If it's practical to top up on varnish late summer, do so, to tide the boat through the winter. Do the same with deck paint, and again with antifoul if possible, depending on the type and age of your antifoul.
- Take anything you can home with you to varnish indoors. They'll get a better finish than they ever will outside in the elements!
- Make sure warps are extra secure and consider extra fenders. Visit regularly if possible, to ensure these are in good condition. This applies particularly before forecast bad weather.
- Brim the fuel tank(s) to reduce condensation in there.
- Empty water tanks
- Make sure bilges are pumped dry.
- Disconnect battery/batteries and smear leads with vaseline.

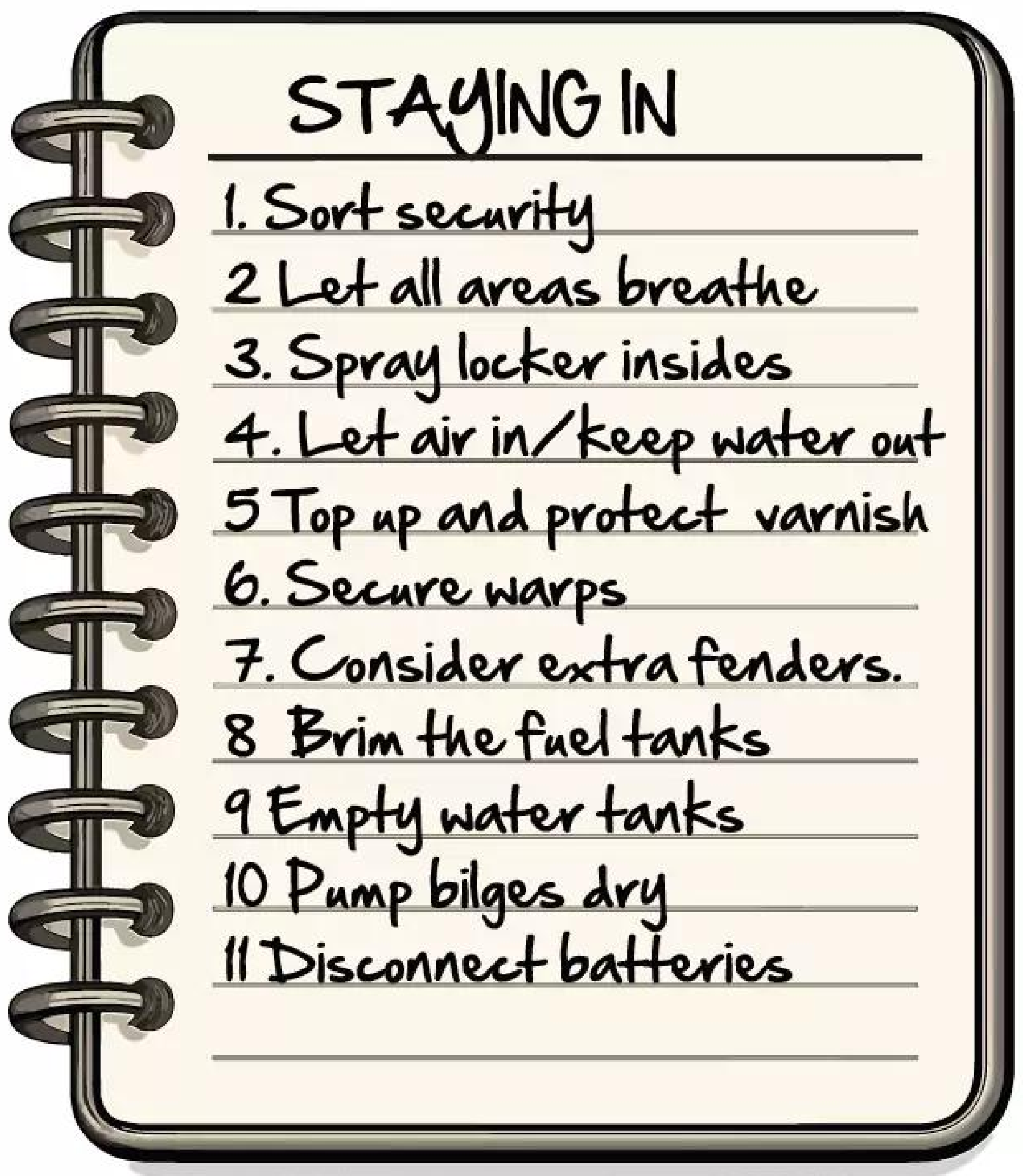
LIFTING OUT

The big advantage here, other than protection from deterioration of finishes and probably greater security, is the ability to access the whole boat for winter maintenance and other jobs; easier access to facilities (tools, power etc). In the case of GRP boats, it's also a chance for older, more saturated hulls to dry out a little. Most of the advice here applies to all boats, whatever they're built of.

Storage outside: it should be obvious that boats need covering, but it's incredible the number that sit on the hard all winter. Trying to keep a boat in such conditions is, to quote one memorable owner, akin to keeping a grand piano in your back garden. The first step with any boat, but particularly a wooden one, is thorough cleaning to remove saltwater and dirt. Barnacles and algae can be removed using a pressure washer, but take care not to spray too hard or close, as these are powerful enough to damage wood fibres. A well-fitted cover will do the job, but it is vital that adequate ventilation is kept.

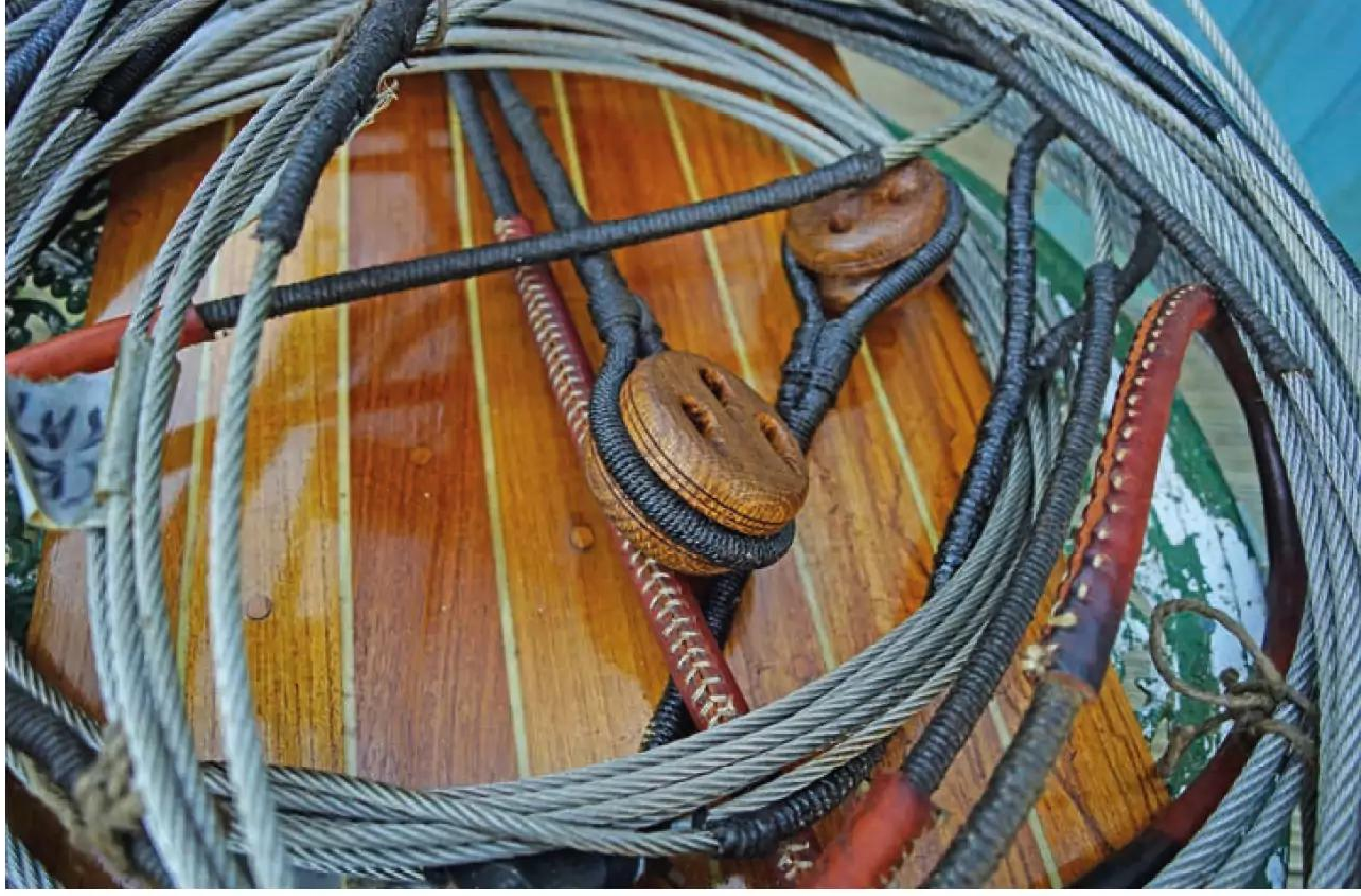
Storage inside: In a shed, the opposite risk can apply: heated storage halls can dry the planks of a wooden yacht, leading to leaks come the spring launch.

Cradles: whether inside or outside, boats are normally stored on cradles. These should support the hull



STAYING IN

1. Sort security
2 Let all areas breathe
3. Spray locker insides
4. Let air in/keep water out
5 Top up and protect varnish
6. Secure warps
7. Consider extra fenders.
8 Brim the fuel tanks
9 Empty water tanks
10 Pump bilges dry
11 Disconnect batteries



Rig

The mast and spars should be rinsed with fresh water and inspected to see that all glue joints are sound, with no signs of chafing, moisture or rot creeping under the coating or behind fittings like the shroud tangs, forestay fittings, gooseneck and more. Pay particular attention to any end-grain areas. Masthead blocks and bearings should be greased, winches should be cleaned and lubricated. Electrical wiring on the mast should be inspected, and all connectors treated with contact spray.

When storing the mast and boom, it's important that they lie straight, unstressed and ventilated, or they can warp over winter. These spars should never be tightly wrapped in airtight plastic sheeting, or moisture damage will do its evil work.

This is also the moment to check the standing rigging. Any kinks or breaks in the strands, easily visible in typical 1x19 wire rig, or signs of corrosion at swaged terminal fittings, are a serious cause for alarm.. Toggles and tensioners should be confirmed to be in good working order. This is also the moment to note any broken, deformed or missing split pins and clevis pins, and to have a good inspection of any lifelines fitted, particularly if they are tightly encased in white plastic, which creates the conditions necessary for crevice corrosion in the steel wire, while simultaneously hiding it!

Ropework

All running rigging – such as sheets, halyards, tackles and mooring lines – should be removed, ideally cleaned (on a low wash), then stored dry.

Above left: The mast for a Concordia yawl, well supported, flat, and in a airy place

Above right: Standing rigging, such as this from the yacht *Cachalot,* needs close inspection

Below left: Cringles on sails need checking, along with edges and seams.

Below right: Running rigging can be put on a gentle wash cycle. Place in a pillow case first. If it's the mainsheet off *Mariquita* you might have to rethink

Sails

Are edges, seams and cringles intact? Any signs of chafing? Are all sliders and hanks secure? If any issues are found, the sails should be gently cleaned (dish soap will do, others have complex formulae) and hung to dry in a still place before storing in a dry, well-ventilated place, to avoid mould.

Roller furling system

The drum should be rinsed with fresh water to remove salt deposits and prevent stiffness in operation.

Anchor and chain

Anchors and chain, as well as any rope rode, should be rinsed and dried. Anchor lockers are highly susceptible to rot and mould, so it's important to leave these empty over winter if possible. This is also a good moment to restore the chain's depth markings and check all connections.

Propeller

Fixed-blade propellers do not need to be removed. Folding propellers should be dismantled and the bearings cleaned. Polishing to a shine or treating with Propspeed or similar will deter marine growth.

Sacrificial anodes

Anodes should be replaced after 50 per cent wear, or every winter lay-up to be sure.

Below decks

Hatches and the companionway should be opened, and if possible sole boards lifted and lockers left open with a spray of dilute vinegar inside to ensure proper

ventilation below deck. For heated or otherwise very dry shed storage, some damp cloths may be hung on a washing line inside the saloon, to help prevent the interior drying out too much.

Batteries
These should be removed from the boat, checked regularly throughout the winter and recharged as necessary. If they remain on board, they must be protected from frost.

Engine
The engine should be properly winterised: oils should be changed, filters replaced, and seawater fully drained from the cooling system and replaced with freshwater containing antifreeze. In dual-circuit cooling systems, the coolant in the internal loop should also be checked. The vee-belt should be loosened off and the salt-water impeller removed. Finally, have a good look at the internal exhaust hose, tracing it through the boat. If it looks cracked or old, or if you are unsure, replace it.

Seacocks
All seacocks should be checked for proper function and signs of corrosion or dezincification. The same applies to through-hull fittings above the waterline. Always err on the side of caution and replace if necessary. Seacocks are a lot cheaper than yacht sinkings. Consider replacing faulty (or all) seacocks with a modern composite alternative, inert and almost immune to degradation – although the jury is still out on whether they are fire-safe for use in hot areas like near the engine. Hose lines and clamps should also be carefully inspected and replaced if necessary. Every hose located below the waterline should be secured with two hose clamps.

Above left: Winterising the engine is a big part of the process

Above right: Flush through with fresh water and antifreeze

Below left: It's all about ventilation. The lack of an internal ceiling, as seen here on the S&S yacht *Baruna*, lets the frames and frame bays breathe

Below right: The galley on *Moonshadow*. Don't leave the fridge shut!

Pumps
All bilge pumps – diaphragm pumps and electric pumps – should be inspected no later than spring. In diaphragm pumps (eg the Whale Gusher type) the condition of the membrane and the rubber gaiter should be checked; if it shows signs of cracking, it must be replaced. For electric bilge pumps, the strainer should be cleaned and all wiring and electrical contacts should be checked for corrosion.

Fresh water tank
Any remaining water in the tank should be treated with a disinfectant additive like bleach, then drained.

Fuel tank
Provided the storage facility regulations do not specify otherwise, the diesel tank should be filled to the top to prevent corrosion caused by condensation.

Heads
Flush through with fresh water and antifreeze.

Bilge
The bilges should be flushed, cleaned and dried.

Fridge
Give it a good clean - and don't forget to leave it open!

Surveying might be the dull overture to buying or selling a boat – the happiest day of your life whichever side you're on – but it needs to be done right

WORDS AND PHOTOS STEFFAN MEYRIC HUGHES

SURVEY PREP

Above: Advanced degradation on a 1930s, single-engine cabin cruiser

THE BUYING PROCESS

Firstly, never forget who's on whose side! The surveyor and buyer are one 'team', with the surveyor receiving instruction solely from the buyer; while you (and the broker, if there is one), are on the other team. That said, it's usually an open, friendly process with all sides working towards a fair outcome that pleases everyone. Your job, as seller, is to present your boat in the best and most transparent manner to gain a good survey and support the asking price.

Usually, the prospective buyer visits the boat, decides if it fits the bill, and makes an offer subject to survey. After this exhilarating burst of optimism, the broker or seller will ask for a deposit. The buyer and seller should sign a contract that lays out the amounts and timings. As a buyer, you should choose your own surveyor. Let the broker or seller know who you have chosen and let them make arrangements with each other. Remember, once you make an offer, you will be buying the boat unless there are significant issues.

LIFTING LOGISTICS

For obvious reasons, all small leisure craft and working vessels are surveyed ashore. Normally the broker will arrange this with the buyer and his or her chosen surveyor. At a larger yard, this will be on a travel hoist, and at a smaller yard, it might be by means of a crane hoist. Either way, remove the log impeller and replace with a blanking plug. You may want to protect your depth transducer in a similar way. This will protect these delicate items against mishap and the pressure-washer. If it's a crane lift or small travel hoist, the operator might ask you to remove the backstay to allow easier access for the crane's spreader boom. The boat will either be lifted and held in slings with a block under the keel or placed on a cradle, depending on availability. The hull should now be pressure-washed to allow inspection by the surveyor and as a matter of normal good practice, particularly with a view to a pre-purchase survey; but this goes for insurance surveys too.

Below: The author at work

HOW LONG WILL IT TAKE?

Most metal or GRP yachts, whether sail or power, and up to the 45ft (13.7m) mark or so, will take the best part of a day to survey, possibly two. Larger yachts will usually take two days or more or involve more than one surveyor. The surveyor should be able to give an idea of how long the boat needs to be out for. Wooden boats are quite a different beast, as we'll see. Structurally, the survey of a GRP yacht involves testing with a hammer and moisture meter to take spot checks along the hull to build an impression. Internal members are few and far between and accessibility limited, which presents its own challenges.

The process is similar with a steel boat, only the hammer is heavier and the moisture meter is replaced by an ultra sound gauge.

What makes wooden boats a different beast is partly the lack of those willing to take on the risk: marine surveyors are trained on a diet of osmosis and rust, rather than rot. Then there is the insidious nature of rot, which can crop up in unexpected, very specific spots, and cause havoc. Couple this to the fact that the structure of a traditional wooden

boat is a complicated basket of ribs, frames, floors, stringers, a compound centreline and so on, most of it accessible, and you can imagine that a wooden boat survey will be on his hands and knees for quite a bit longer! Most surveyors will welcome sellers (or buyers for that matter) turning up towards the end of the survey – it's all part of the fun really – but few will appreciate them hanging around all day, as surveying work requires high concentration levels and silence; so give them space.

If there is no cradle, the boat, depending on its size and structure, can generally sit in slings for an hour or two while the surveyor examines the outside of the hull and steering gear and so on, then go back into the water to allow the surveyor to finish the job on and below decks.

NB: if your boat is antifouled in silicone or a similar slippery finish, it's important you tell the yard staff and surveyor. Such a finish can (and has) caused boats to fall out of slings, a danger to property and life.

CLEAN UP

The usual scenario is as follows: the cockpit lockers will be full of out-of-date flare packs, tins of bilge and other paint rusted shut, folding day shapes that have never been used; leaky plastic buckets; at least one adjustable spanner rusted shut; and some dirty, stiff rags. Boats get messy and rubbish piles up. Mild steel rusts at around the same pace as good intention wanes. The chart table fills up with dead AA batteries, manuals for the stereo, a warranty for a £10 kettle, even, worryingly, half-used sachets of saltwater impeller grease! So… tidy the boat.

If the surveyor can't see through the jungle of a cockpit locker to a hull breather, or trace the path of the engine exhaust, the report is more likely to end up riddled with the sort of half-baked exclusions people hate surveyors for, and they usually sound more ominous than the truth would have been. For instance: "The exhaust hose could not be seen at the time of survey. Suggest full inspection ASAP" sounds more expensive and alarming than "The exhaust hose clips are rusty and should be replaced."

Having a tidy boat is of benefit to the surveyor, who can get on with the job in hand, the broker, who can compile a clear inventory and take pride in his job, the buyer, who wants a tidy boat and a good survey, and the seller, who wants a buyer! Do remember to flush the loo with fresh water several times and make sure there's no forgotten food in the oven or the fridge. A messy boat is no good to anyone.

WHAT'S STAYING AND GOING

One thing the surveyor will want to do is to check off the gear listed as part of the sale against what is actually there, so make sure everything is in order and on board. Sails are usually not checked by the surveyor, other than as to their existence. Things like lifejackets, fire extinguishers and so on are not so important: they are nearly always out of date and the new owner should always review safety gear and, ideally, buy in new kit.

DOCUMENTATION

Documentation review is part of a survey. The usual things are: registration papers (whether Small Boat Registry or full/Part One), maintenance logs and service history, particularly if the yacht has been yard-maintained, as that's a plus; manuals for engines, electronics, systems etc (but not kettles!) and any past surveys. Leave these somewhere obvious like the chart table.

With an old classic though, there might be all sorts of treasures from years gone by, like hand-written logs, old 'blue books', letters, even watercolours of the boat underway or poems. We've seen letters from the likes of Graham Greene and Arthur Ransome to boat yards, brokers and so on. This stuff is obviously invaluable; owners of classics spend years hunting down these artefacts. Of course, it's your choice to decide what to do with them, but most or all should ideally stay with the boat and her new owner, and may increase the appeal of what you're selling. And finally, more prosaically, don't forget to leave the boat open, or a key with the broker, if there is one!

CLEAR HEAD

Don't decide whether to buy or not at the end of the survey. Wait until everyone has had a few days to consider the outcome, read the report, then take your time to make a decision. You might agree to go ahead at the offer price, ask for a reduction appropriate to any faults that turn up, or walk away if the boat has significant issues, usually where repair costs are 10 per cent or more of your offer price.

The author would like to thank Aidan Tuckett of Brighton Marine Surveys for his collaboration in this article.

Tom Cunliffe

Lies and rot

Never let the truth ruin a good yarn

The thing about the best yarns is that you're never sure whether to believe them or not. Cynics curl the lip with an all-knowing "if you believe that, you'll believe anything." These killjoys lurk in most waterfront bars but the rest of us, who never let the truth get in the way of a good story, are content just to listen, laugh and perhaps learn something on the side.

When I was fitting out my first gaff cutter for ocean cruising, the yards at the top of the Hamble River were rich with notable purveyors of tales of the sea. Among their number was one Captain Bennett, who lived aboard an early glassfibre yacht called a Great Dane 28. There wasn't much room below decks, but the captain was of modest stature so he squeezed in well enough. This could not be said of the apple pie brought to him by one of his many female admirers. Its diameter was such that he couldn't manoeuvre it down the companionway, even on end, so the rest of us were summoned to tuck in to its succulent contents in his cockpit. I was depressed that day because my paint scraper had just sunk into the hounds of my mast. The freely expressed general opinion was that the spar was as ripe as a pear and good only to prop up Guy Fawkes on top of his bonfire at the coming firework party. Captain Bennett had other ideas.

"Never fear about the odd spot of rot," he said reassuringly. "I was painting the topsides of my last wooden yacht when my two-inch brush went clean through the planking. Everyone said I'd have to replace the whole full-length board. I didn't like the sound of that, so I had a prod around and found that, apart from the dodgy place, things didn't seem so bad. I waited until my betters weren't looking, then I chopped out a foot or so and scavenged a piece of some sort of hardwood that was the right thickness from the dump. I sawed and planed it to width, let it in with a short scarph at each end and finished the job with a couple of butt blocks. It didn't look great on the inside and it probably cost the boat some strength, but it served me well. When l I sold her, the buyer's surveyor never even noticed."

I was considering chancing my arm on some similar solution until a while later, with the pie long gone and the level in the rum bottle standing at less than half, the captain decided to describe a passage he had made in the destroyer under his command during the war. Proceeding at modest revs through the Pentland Firth on his way to Scapa Flow, he'd been making 15 knots through the water when his navigating officer reported that, such was the ferocity of the tidal stream, the ship was going backwards over the ground. While this might have been physically possible, coming so soon after the tale of the disappearing paintbrush, I began to wonder. In the event, despite the expense and hard labour, I went along with the majority view and built a new mast. The details of this form the basis of another yarn that you might also find hard to believe, so I'll leave it for another day. Suffice it to say that lying a'hull in a north Atlantic storm three years later, I was deeply glad I'd done the job properly.

Rot is the bane of life for the wooden-boat sailor, and any who boast they don't have it may be sure of one thing. They'll be getting it soon. However meticulous we are about caulking our through-deck stanchions, sooner or later the bulwarks will take a heavy hit, the joint will spring, we won't notice and the corrosive freshwater will creep in to do its cruel work on the frame ends.

It isn't always a matter of imperfect maintenance. Sometimes, it's pure bad luck. The builder, in his innocence, may have served up what looked like a respectable piece of oak, only for us to discover years later that it contains a pocket of sapwood waiting in the darkness for its moment to turn to the bad. I had one of those in a frame forward of the mast in my Colin Archer-built cutter. To English eyes, Archer's construction specification is highly unusual. My boat was built to his standard arrangement. Oak planking was trenail-fastened to remarkably heavy sawn frames of what I understand to be Norwegian larch. This, while technically softwood, is robust and well infused with sweet-smelling pitch. As is often the case, I discovered the area of softness while sanding down the frame. Replacing the whole futtock was out of the question for me, but even 50 years ago, an early example of epoxy came riding to the rescue. The two-part product, imaginatively named 'Git-Rot', is still available in varying quantities 'from all good chandlers'. Injected into the infected timber, this hardens up while dealing death to any rot spores and, the packaging used to reassure the buyer, restores the strength to erstwhile rotten wood. How true this latter claim really was I never found out, but since less than 10 per cent of the enormous frame was contaminated, it didn't seem to matter much. What was certain was that it worked. The rot did not spread and the frame certainly hardened up.

The sort of despair I had felt over the mast years before revisited me when rowing under the counter stern of the pilot cutter I had just sailed to America via Greenland. Looking upwards, my wife spotted an irregularity in the paint. Picking up a large screwdriver that was rolling around in the bottom of the punt, I poked it gently into the archboard. It sank in depressingly, right up to the handle.

"That'll have to go then," she remarked pithily from the sternsheets. "But you have to admit, it's amazing the strength in rotten wood."

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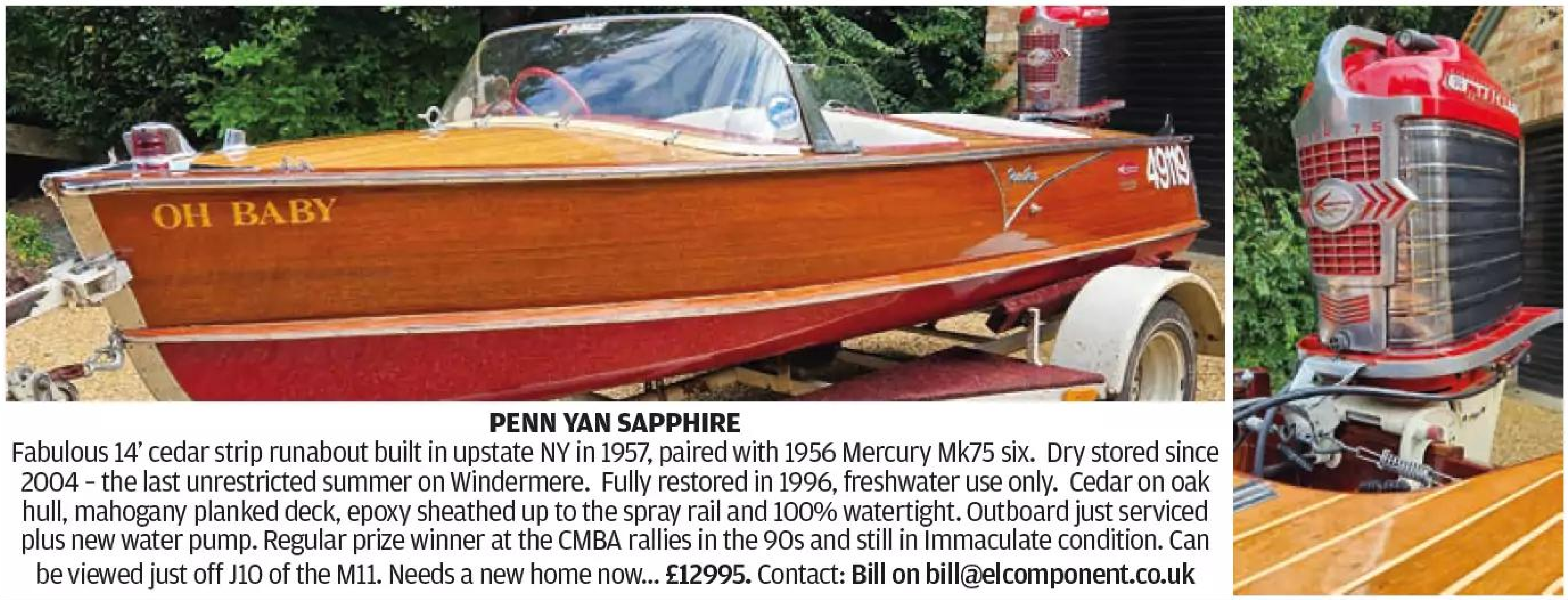


PENN YAN SAPPHIRE

Fabulous 14' cedar strip runabout built in upstate NY in 1957, paired with 1956 Mercury Mk75 six. Dry stored since 2004 – the last unrestricted summer on Windermere. Fully restored in 1996, freshwater use only. Cedar on oak hull, mahogany planked deck, epoxy sheathed up to the spray rail and 100% watertight. Outboard just serviced plus new water pump. Regular prize winner at the CMBA rallies in the 90s and still in Immaculate condition. Can be viewed just off J10 of the M11. Needs a new home now... **£12995.** Contact: **Bill on bill@elcomponent.co.uk**

AILEEN

Secret 20 Gaff cutter designed by Derek Ellard, Australia. Built 2016, LOA 20' (6m) Beam 7' (2.1m) Draught2'3" (0.68m) Disp 650 kg. Construction: Marine Ply and epoxy, Australian red wood trim. Fin keel with 160 kg ballast and 40 kg internal ballast. Engine: 3.5hp 4 stroke OB new 2025, sited in well. Sails: Gaff mainsail, staysail, jib, and strong winds staysail. Fast weekend cruiser with 2 berth cabin. Yard/launching trailer on single axle road trailer with manual winch. Dry berthed on the Dart, wintered indoors. Sailed, singlehanded, on South Coast and the Clyde. **£8500**

Contact **07377939322** or **bill.thomson851@gmail.com**

OLIRIA

Bermudian ketch built by the Sangermani yard in Lavagna and launched in 1976. Oliria's merit is that she has only had two owners so far, and she has never been rented out for charter. The first owner had the yacht from 1976 to 1998 and the current owner from 1998 until today. The care with which Oliria has been kept can be seen by visiting the yacht and by considering the maintenance work done over the years, especially by the current owner. **£485,000.** Contact: **Edoardo via edoardoboglione@hotmail.com / +39 340 6979 311**

ROYAL OAK

Royal oak is a four-oared Irish gig dating from the early 1800s, made of oak with elm ribs, a fast sea-going boat designed for racing. It has thole pins and bar foot stretchers. As far as is known it is the oldest racing boat in Britain. It was built for the Bailie family (in 1812?) whose Ringdufferin estate is on Strangford Lough in County Down, Ireland. It is clinker built with square rivets, main timbers being of oak and the seven planks of pitched oak over ribs of elm. The design was probably influential, through the school and student activities of William de Ros, the son of a nearby house. He attended Westminster and later Oxford, where he introduced a racing four in 1816. Royal Oak was crewed by members of the family and their guests as well as the fishing community from nearby Ardmillan, including an all-women crew, and won many races.

The boat was exhibited at the inaugural Brest Maritime festival in 1992, was rowed on the Thames in the Great River Race later that year and has been shown in the River and Rowing Museum in Henley since 1998.

Offers in the region of £20,000

Contact: **Elizabeth via leza59@hotmail.co.uk**
or **07929940725**

RING 16FT 10 EX OFFSHORE RACING BOAT

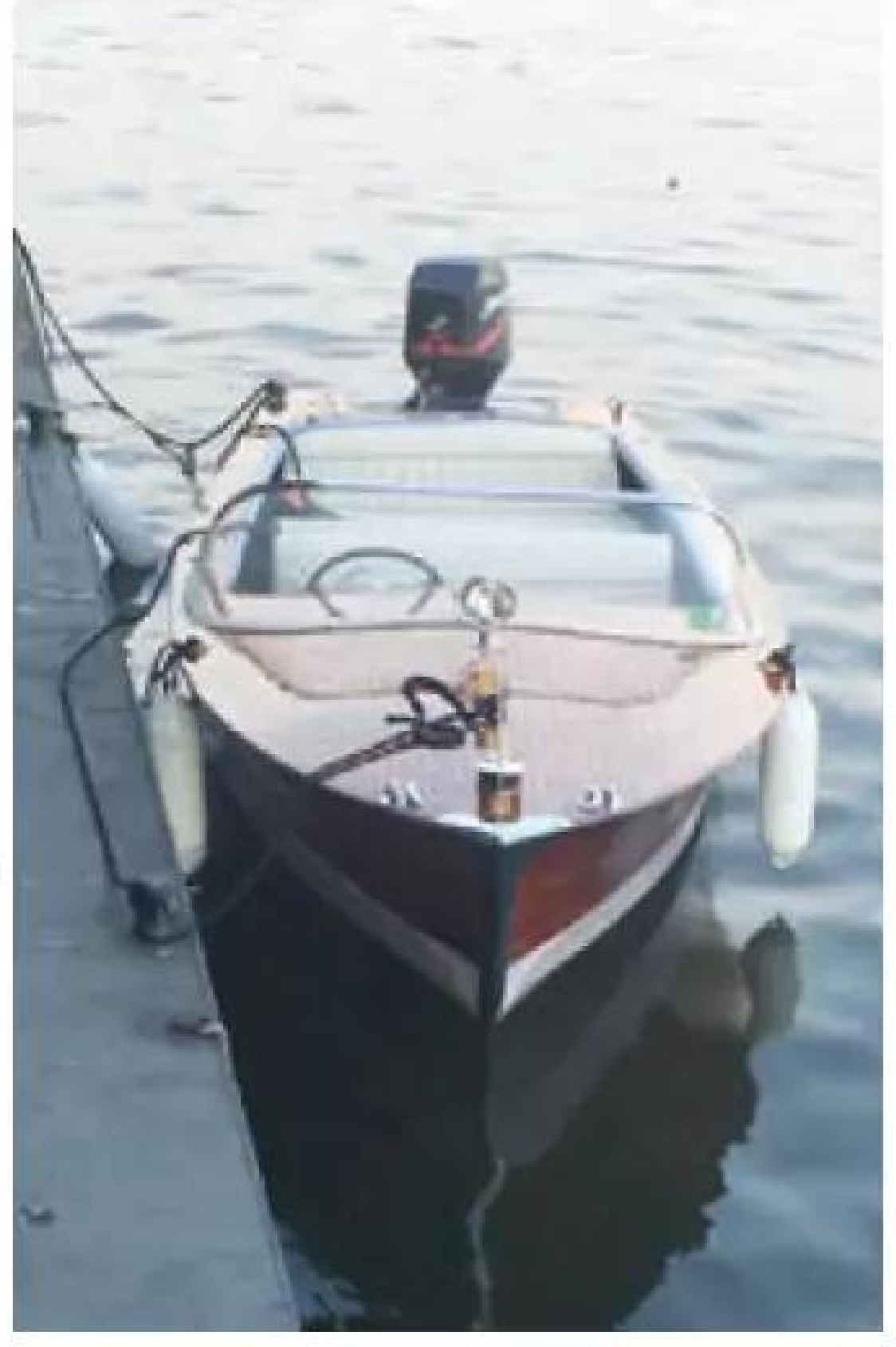
PFM raced mid-late 80's, 90 horse power Yamaha, full rig 1984 This boat does require new flooring, however the hull is very sound and the trailer has three new tyres recently fitted. A chance for you to buy a piece of history. Collection in person - Hertfordshire area. **Price £1,950 ONO** Contact: **Mark on 07791747291**

RAGAZZA BELLA

1955 Bianchi e Cecchi Sportsman, built for a Genoese shopkeeper, restored in 2019/2020 at Bristol's Underfall Yard and now enjoying life in the Bristol's floating harbour. She comes with a 2016 Indespension Big Dipper trailer, a delightful bespoke swim ladder, 1992 four stroke 50HP Mercury outboard and a full winter cover. She is 5.49m long, 1.8m in the beam. Lying Bristol Harbour.

£21,000 ONO

Contact: **Ian Wilkinson.**
ianwilk2000@yahoo.com
07496448879



2013 EDWARDIAN LAUNCH

45ft steel hull by Tyler exceptionally high quality fit out using reclaimed teak, pitch pine and elm. 76 hp Barrus, woodburner, Webasto heating, bow thruster. Forward wheel steering and also a tiller. Recent revarnish using Coelan for 10 year protection. **£195,000.** Transferable mooring in Abingdon.

Contact: **07880 565851**
George.Bulkley@bristol.ac.uk

PRIOR 37 - MALOUINE

Designed by Alan Buchanan. LOA 37', Beam 10', Draft 6'9", Disp. 7T. Exceptionally well built by Priors of Burnham (1962). Teak on rock elm with bronze floors, knees & ring frames, and lead keel. Malouine is as solid as the day she was launched. Main refits: 2003 new ¾" teak on ply decks; 2012 rewired & new instruments; 2013 saloon stripped and refinished; 2017 mast step replaced & frames refastened; 2018 keel bolts checked, bilges painted; 2019 new upholstery; 2023 engine (Volvo 2003 28hp) stripped and rebuilt, new heads, seacocks serviced; 2025 minor re-caulking. Excellent spec for cruising. Once owned by Douglas Gill, Malouine has been in the current ownership since 2000 and is a much loved family cruising boat. She is comfortable on coastal meanders and instils confidence on lengthy passages. Currently maintained by Walsteds (www.walsteds.com) in Svendborg, Denmark. Malouine has EU & UK VAT paid status for this sale by quirk of Brexit regulations. **€40,000.**

Contact: **Andrew at aapfleck@gmail.com or +44 (0)7825569085**

THAMES SINGLE SKIFF 'GRACE'

Including Trailer. 21ft Single Thames Skiff built by Timms c.1903 and newly varnished. Fully equipped with two sets of sculls, cushions, launching trolley and road trailer. **£3,500 o.n.o.** Contact: **Jill and Mike Preiss 0777 6302584 or Mpreiss9@gmail.com**

ALBERT STRANGE CLASSIC 'EMERALD'

Canoe yawl 28ft6in x 8ft x 4ft6in, pitch-pine on oak 1937 to AS's own Cherub III of 1910. VG condition; new standing rigging, good sails, Taylor's cooker & heater, windlass, Yanmar 20hp, feathering prop, aquadrive. Chichester. **£27,000** Contact: **Dick Wynne +44 (0) 7990 573160 richard.wynne@lodestarbooks.com**

SPEEDWELL OF CREMYLL, 49' YAWL

Designed Buchanan, built Mashfords 1962. Extensive refit and sympathetic professional modernisation 2018. Perkins diesel, equipped for long distance. Versatile accommodation and good for family or short handed cruising. Full spec and inventory available. Much admired. Any reasonable offer considered.
Contact: **David on 07793834424 or via david@bucksfield.co.uk**

13FT CLINKER MOTORBOAT

13ft clinker motorboat with bespoke fitted storage cover. A delightful beautifully built clinker period family boat. Built by Borwicks Ltd of Windermere – believed to be in the 1920's. Four storage lockers; with good batteries. Steering by wheel or auxiliary rudder. Engine: 4hp Stuart Turner P5ME 2 stroke engine with electric start & generator. Forward &reverse gearbox turning a 9 ins 3 blade bronze propellor. Manual & electric bilge pumps. LOA: 13ft. Beam: 5ft 3ins. Draft: 1 ft 6 ins. In excellent all-round condition – engine runs well. The boat has been dry stored for the past two seasons due to my absence overseas and needs a new owner and a little fettling to get back on the water. No trailer but could be delivered at cost. Currently lying at Treath on the Helford River; West Cornwall.**£5,950**
Contact: **07990 917109 or sebastianmills@rhone.ch**

CYBELLE - BB11 KEELBOAT + TRAILER

Pretty 6m sailing boat, BB11 class (like a smaller version of a Dragon), approximately 1500 built. Iron Keel, varnished mahogany. Approx £12,000 refit in 2020 including deck replaced. No engine, but rigged for side mounted outboard. Roller genoa and main, both very lightly used. Great little boat for single or double handed sailing. Stable and forgiving, roadworthy trailer included. All offers considered over **£7k**
Contact: **Interested parties please call Tom on 07798 518 024**

1926 BROOKE LAUNCH MERLIN

This 20ft x 5ft launch – mahogany on oak, Norfolk Broads registration Y5 – was delivered to her first owner on the River Yare almost 100 years ago. She's a sound, smart, very pretty boat, now converted to electric power, with fold-down windscreen, folding hood, wicker seats forward and a cushioned bench-seat aft. **£20,000**. Contact: **bernard.barnett@btconnect.com or 01603 270539**

HUGH ANGELMAN, 'GRAND OLD MAN OF PACIFIC YACHTING'

Designed Ariel 1950 as a Transpac contender. Keenly eying fast boats of the day, like Sonny and Stormy Weather, he created ARIEL, a dream to sail, of near effortless beauty and balance. 52' X 12.8', Draft 7.5', Net 16t. Built 1953 in Costa Mesa, Ca. Fully rebuilt by 2018. New laminated frames, Western Red Cedar/ Mahogany hull. Ply and Teak Deck. New Mahogany deck hatches and beautiful interior. New hollow Sitka Spruce mast and Spinnaker pole. New mainsail and furling headsail. Jib for inner forestay. 8 foot Oughtred lapstrake dinghy with mast and sail. 2.5-HP outboard. New Westerbeke 55D, 120 hrs. Fridge and Induction cooker. Baby Blake manual toilet. Survey January 2023. Contact: **Franz Hartstein via frhartstein@gmail.com**

MARY-JEANNE

Heard 28 long keel gaff rigged cutter,Percy Dalton design built by Martin Heard 1996-7 one owner. GRP hull, the coach roof, decks and cockpit were refitted by Sam Heard in 2018. Maintained professionally therefore prime condition. Low mileage Yanmar diesel engine. Wykeham- Martin jib furler, staysail roller reefing, lazy jacks and boom cradle all aid ease of handling. Exhilarating sail. Currently layed up at Gaffers and Luggers Mylor Cornwall.
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07515897119 or Sam Heard 07977239341

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CLASSIC AND VINTAGE YACHTS

We hope that you enjoy our selection of vintage and classic sailing yachts. Please do not hesitate to contact us if you require any further information on any of the yachts featured here.

SPIRIT YACHTS 65FT SLOOP 2015

In the Spirit Yachts 65 the marque has come of age, leaving behind skerry cruiser roots to evolve something unique and highly attractive. Still with an eye for the grace and craftsmanship of the 1930s, but perhaps suggesting how the mid-century British yacht designers might have evolved. CHLOË GISELLE is probably the Spirit 65 that has ticked off the most sailing locations in her short lifetime in a repeat client's knowledgeable ownership of. Maiden forays afloat were in the Far East, and with family and friends racing and cruising both sides of the Atlantic and the English Channel. CHLOË GISELLE's sail handling systems offer effortless sailing, while her beautifully lit and spacious accommodation offers conviviality and privacy all at the same time.

£1,250,000 GBP VAT Not Paid **Lying France**

FRED SHEPHERD 50FT YAWL 1939/2025

Few British pre-war cruiser-racers have enjoyed such lavish care. This striking Fred Shepherd design, his last, thoroughly deserves it. AMOKURA's story is remarkable and her ability legendary. Her few owners over 80+ years always let her off the leash as a long-distance cruiser and passage racer; in present ownership she has completed two Fastnet Races and cruised extensively. AMOKURA has been refined and improved to become most probably a more able yacht than Moody's launched in 1939. Yet she is doing exactly what her designer and commissioning owner envisaged. Below, that is achieved with rather more comfort than the 1930s sailor accepted, but with no loss of charm and period feel. AMOKURA is very special, and, of course, she doesn't need to be sailed far away to be enjoyed and to give back.

£535,000 **Lying UK**

JOHAN ANKER 52FT FAST CRUISER 10-METRE 1937/1996

When we last listed BOJAR for sale we claimed she was a yacht that might even define the term 'classic yacht'; visiting her recently on her mooring - nothing has changed! We would not be surprised if the sheerline Johan Anker drew in 1937 has not moved a single millimetre such was the quality of her original build and the caring ownerships this boat has enjoyed. Her beauty remains effortless and totally unspoilt. BOJAR's race record is impressive - although she has never competed on the Mediterranean circuit, you have to wonder… With her ballast ratio at approximately 50% and very little to compromise her authenticity coefficient, what fun she could be as the new girl in sunny town!?

£485,000 GBP **Lying UK**

MCGRUER 55FT BERMUDAN KETCH 1970

For a yacht to remain stunning after so much sailing doesn't happen by accident. It takes special owners. CUILAUN deserves it; she is quite simply one of the most special yachts ever conceived at this size. Since she first kissed the waters of the Gareloch in 1970, her original owners have cared for her every need, and in return she has carried them and their friends speedily, comfortably, safely and elegantly over deep and blue water so often that they might be excused forgetting how many times they've crossed the Atlantic. Along the way she has been a regatta and cruising awards winner. After over 55 years first ownership, it's time for a lucky second custodian to guide CUILAUN through her second half century.

£480,000 GBP **Lying UK**

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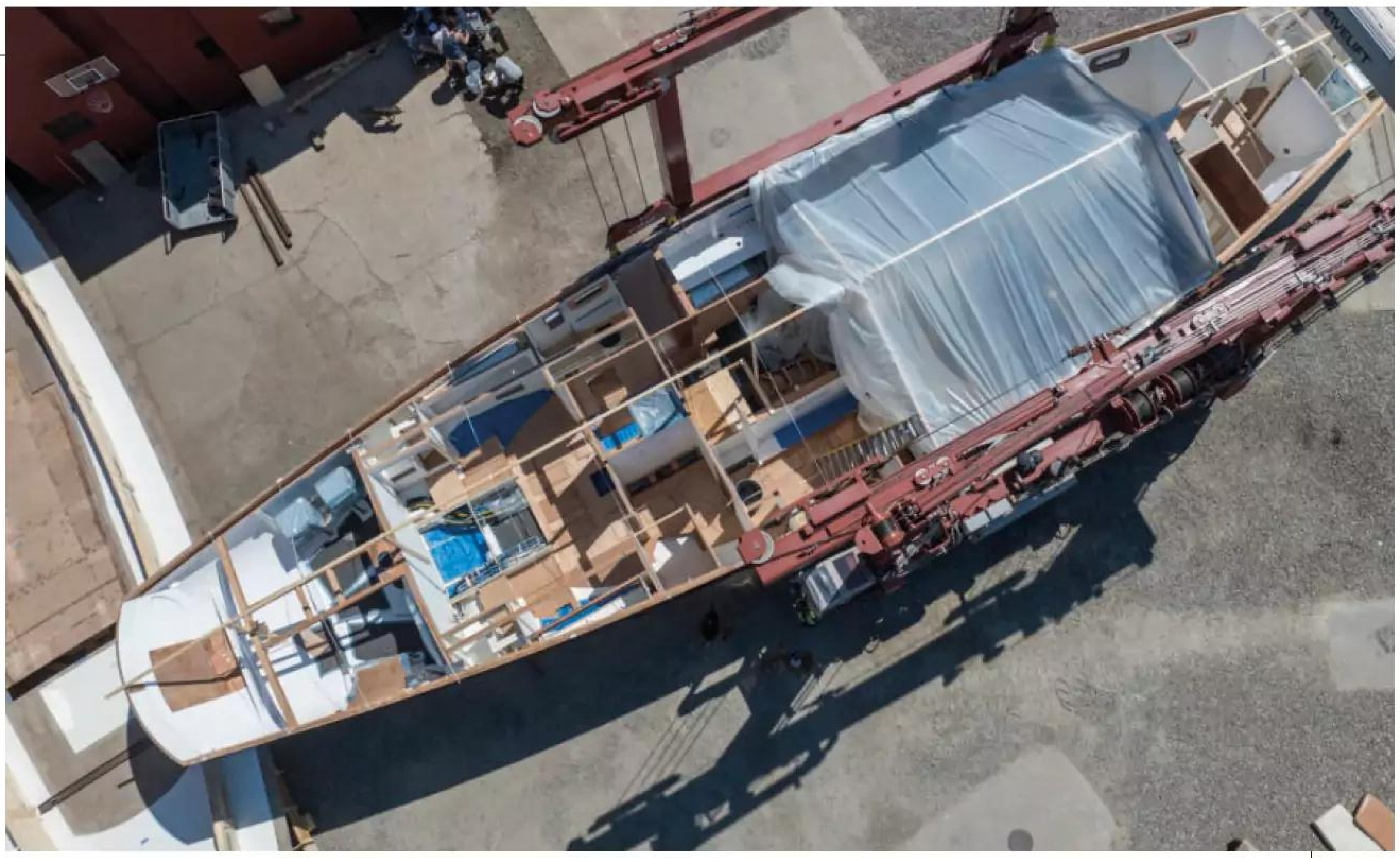
SPIRIT OF TRADITION

Spirit of tradition yachts are like buses; you wait a while for one, then a few come along at once. Two big builds are coming out of Maine, built within a few miles of one another, one just launched and another about to be. And we hold our breath in anticipation of a new design from that venerable Cornish builder Rustler...



COLD-MOULDED SUPERYACHT AT ROCKPORT MARINE

A 95-foot (29m) modern classic superyacht designed for world cruising is currently in build at Rockport Marine, to a design from Langan Design Partners with a modern classic interior by Mark Whiteley. The owner's representative MCM and Langan Design have partnered with Rockport Marine on several earlier projects, with MCM making the introduction on this one.

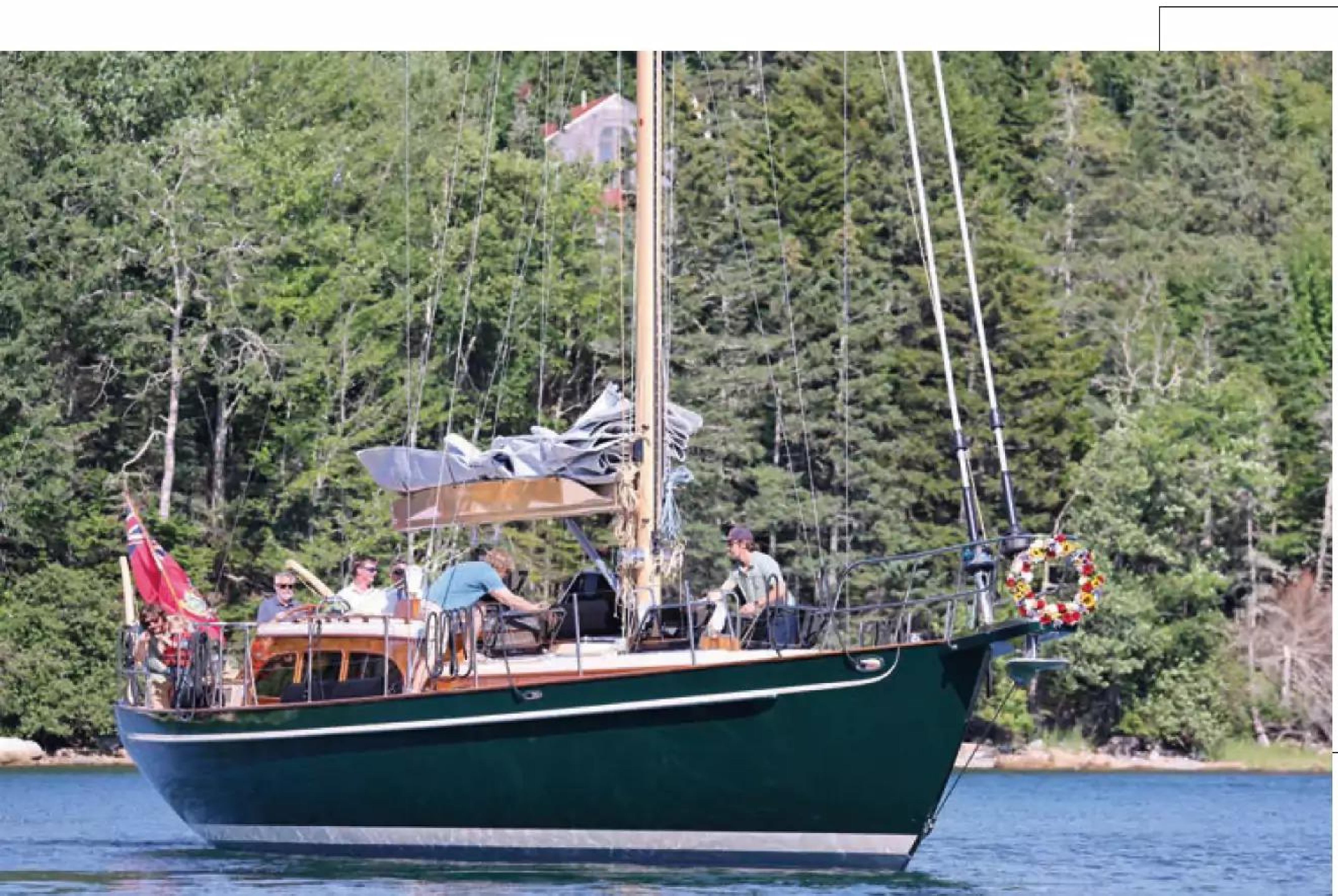
Yacht *Ouzel's* classic lines are tied to a modern rig, Park Avenue boom, and efficient keel, suggesting strong all-round performance.

The hull is cold-moulded wood composite – a construction method using Douglas fir and western red cedar, paired with carbon fibre, E-glass, and foam cores. This approach is a speciality at Rockport Marine. Wood composite offers many of the performance and durability benefits of glassfibre, but with the warmth, quiet, and natural feel of a wooden yacht—and far less maintenance than traditional plank-on-frame construction. The client has been involved throughout the build as a full partner. *Ouzel* is due for launch soon, with sea trials and delivery to follow before the end of the year.

"I think there's a sort of common perception that you can't build a boat like this in the United States any longer and I think that when the world sees what we are creating here, they'll realise you can build a world-class superyacht that stands shoulder to shoulder with the European boats if not even higher, right here in Rockport Marine in Maine. So I think that it's going to turn a few heads for sure," said the owner's representative Peter Wilson of MCM Newport. And there's a bit of a gauntlet thrown down for the rest of the world too!

Rockport Marine has often featured in this magazine over the years, most recently for its smaller LW38, designed in house by Sam Chamberlin. A handsome bermudan sloop, again cold-moulded in timber, the LW38 looks are an interpretation of a shoal-draught New England yacht.

rockportmarine.com



CRUISING YACHT FROM BROOKLIN

Brooklin Boat Yard has just splashed a new yacht. While most of the world's SoT yachts are 1930s-inspired and built for speed, *Kiandra*, as she is called, is a handsome example of a cruising yacht, cold moulded in timber and with more of a 1950s look. At 56ft (17.1m) long, nearly 16ft in the beam, 6ft 9in draft and a weight of 22 tonnes, the Mark Fitzgerald design is a solid proposal. She's seamanlike under the water too, with external lead ballast in a moderate long fin, a skeg-supported rudder and a centreline prop. She was commissioned by a family who love to surf and dive, and has stowage for all the gear.

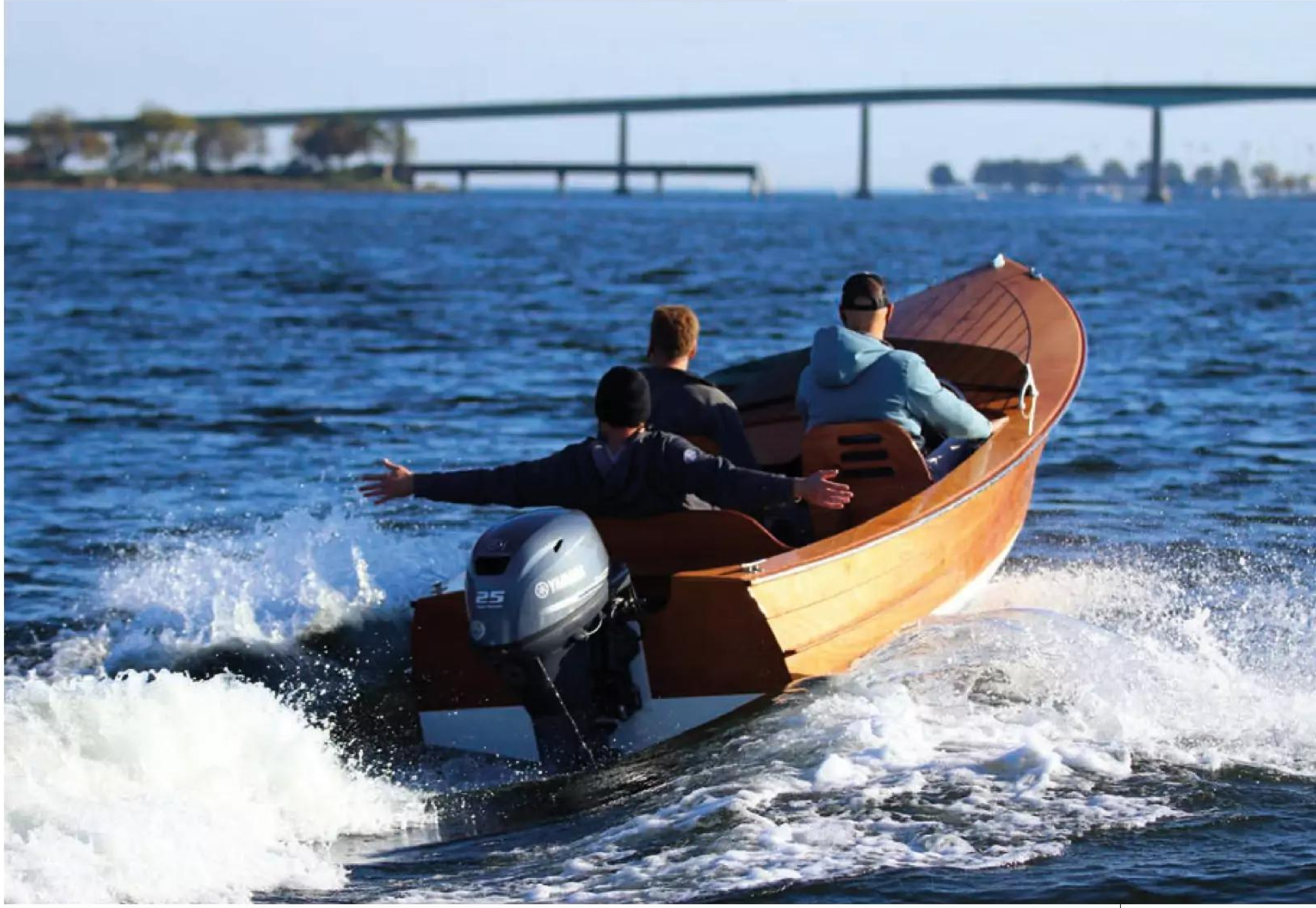
brooklinboatyard.com

NEW RUSTLER?

Stephen Jones, designer of most of the Rustler yachts over the years, cites his favourite – looks-wise at least – as the Rustler 57. She's quite a new model for the company, nominated in our 2024 Awards. Stephen and I had an interesting exchange, prompted by my conviction – not shared by all, I know – that his GRP-built Rustler 33 (pictured left) is one of the most beautiful yachts of all time! Stephen's essay on design on the Rustler website (well worth a read, as it goes deep into aesthetics) makes oblique reference to a Rustler 46. As this is not a current model, we can only wait to see what the future holds...

rustleryachts.com

CHESAPEAKE LIGHT CRAFT RUNABOUT



A visit to the website of Chesapeake Light Craft can be an exquisite sort of agony, which is partly why we've not reported on them for some time, despite bumping into CLC's John Harris in the USA a couple of times over the last few years. John is one of the most fun designers out there, with wild creations like his proa and 'cocktail racer' alongside those based on centuries of American good sense learned on lake and coast alike. The agony comes from realising that if you want anything on his website, you're going to have to build it yourself. One of his newer designs is this delightful little runabout, an ode to the 1950s. "To echo the grace of the post-war Lyman and Chris Craft runabouts, 30 years of experience designing wood-epoxy composite boats allowed us to create a smooth-running powerboat that is light, durable, and fast. And you can build it in your garage!" enthuses John. It's that last bit that is the worry for those of us with all the will in the world, but no garage. It's a CNC-cut, stitch-and-glue design requiring no building mould, but you'll agree that the Rhode Runner doesn't remotely resemble the slab-sided box that those words imply. Some 250-300 hours of building fun (it's Lego for grown-ups, surely!), $5,000 (probably $6,000 by the time you've got some fairly important options), a secondhand motor, and you're away. A 25hp engine will give 21 knots, and is apparently not much slowed down by a crew of three adults - and she'll take four. At just 14ft 9in (4.5m) and 160kg, this is a boat to store anywhere (within reason) and trail behind a modest car on an unbraked trailer. British readers will be pleased to learn that the kit is sold in Britain too, by Fyne Boat Kits, for not much more than the USD price.

See clcboats.com or fyneboatkits.co.uk

Craftsmanship

Yard News

Edited by Steffan Meyric Hughes
Email steffan@classicboat.co.uk

BARTON TURF, NORFOLK

Cox's state-of-the-art workshop

As part of their ongoing work to modernise facilities, Cox's Boatyard recently opened its new workshop, with space to keep 12 boats under cover. It will soon be equipped with a specialist paint bay for boats up to 50 feet (15.2m) long, and will also support a new, improved engineering area. This new building has replaced two old buildings, which had come to the end of their lives, in the big £900,000 infrastructure project.

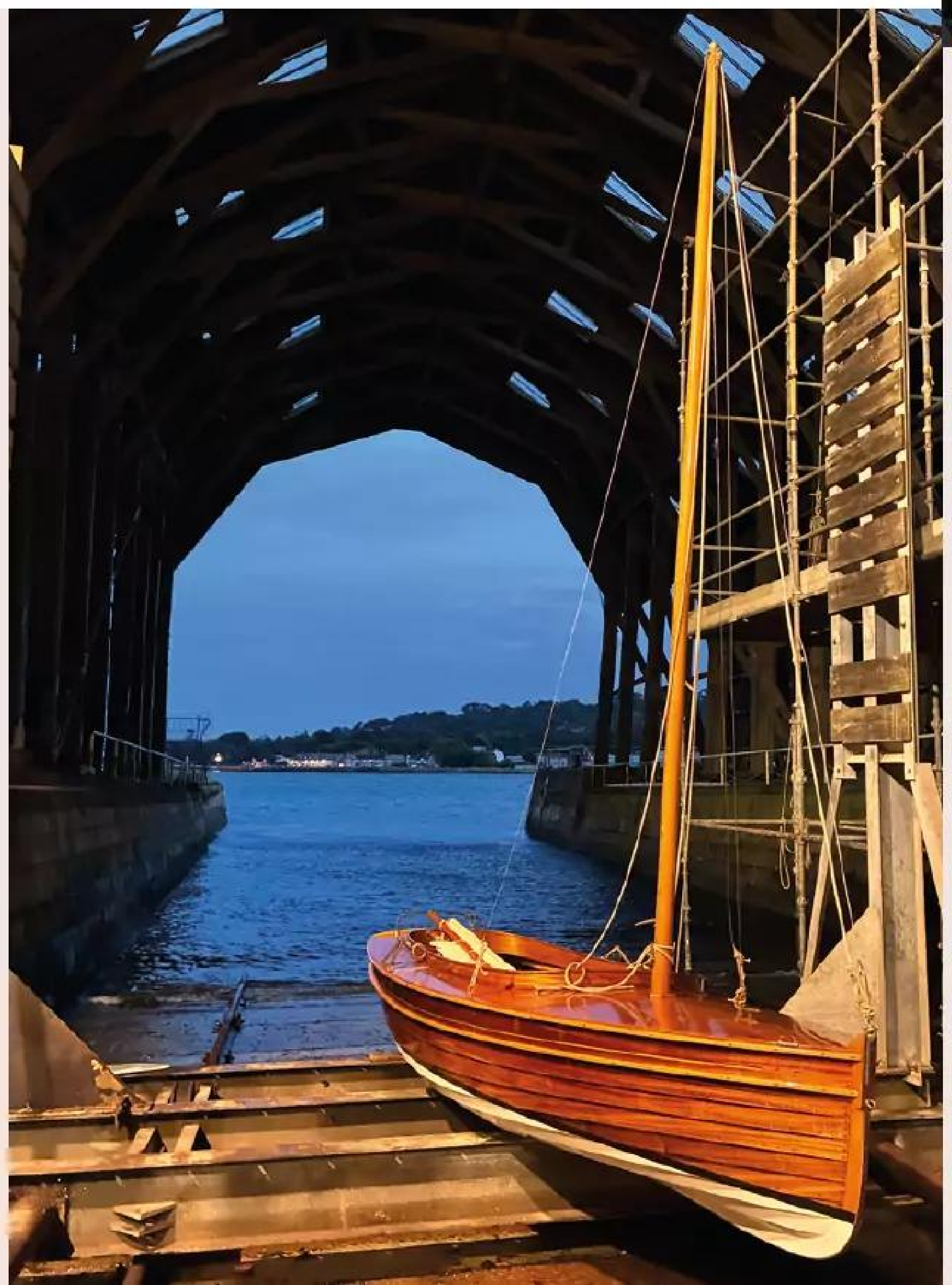
Managing Director Eric Bishop commented: "We are very proud of the new workshop. It has taken several years of planning to get to this stage, and we have put a lot of consideration into its design and build. We are delighted with the end result and once the building work was finished, we moved into it the very next day as we had boats waiting for work to be completed." The fully insulated steel portal building has a 502 m² polished concrete floor and houses a mezzanine floor for storage of materials and equipment.

Cox's Boatyard offers traditional boat restoration, alongside general repairs and maintenance, a 35-tonne travel hoist, 180 floating moorings and about 100 spaces on the bank for dinghies and out-of-water storage. The current team, there since 1995, number 15 staff with a collective 170 years of boatbuilding experience.

PLYMOUTH, DEVON

New expedition dinghy

Among the great ships, including the recently restored *Vigilance* (September issue CB) that visit the historic Number One covered slipway, home to Stirling & Son boatbuilders, there has been a quiet stream of newly-built dinghies over the years. Actually more like a river: this is the 58th solid wood clinker dinghy built by Will Stirling and team. They build them in all sizes, some for the sea, some for lakes, one for a pond, and they ship them far and wide. This latest one is the Mk III version of the 15ft (4.6m) expedition dinghy, and it's as traditional as things get: mahogany planking on steamed oak ribs, grown bends for parts like the stem, copper rivet fastened and gunter rigged. The centreboard is a heavy bronze unit and the boat is three-quarter decked and 250kg in weight, as befits her 'expedition' moniker. With flat soleboards, it's possible to sleep with your head under the foredeck; but most of us would rather not. Your humble correspondent helped build the first expedition dinghy in 2014. Will and friend Artur had just left Plymouth for Alderney in this boat as we went to press.



NEWTON FERRERS AND NOSS MAYO, DEVON

When two tribes go to war

Just when you think you've seen it all, you realise how much character and variety there is still left in Britain. This became clear chatting to boatbuilder Howard Swift of Newton Ferrers, who casually announced he'd built five new rowing dinghies – in about as many months! They're very elegant 14-footers (4.3m) built in a mould made in the early 1970s of a local, hundred-year-old boat. These are pure rowing dinghies – two rowers and a cox to be precise – and built in simulated clinker GRP, finished in utile, ash and Robbins Elite plywood. The amazing bit though, is how these five boats came about and what they are for.

A Newton Ferrers man made the donation for their build, which cost around £50,000. The purpose? Well, it seems that every year, Newton Ferrers goes into battle with the nearby village of Noss Mayo, and there is a series of contests lasting, on and off, throughout the whole of July and August! There is tug of war, swimming, running, cricket and God knows what else. Part of this battle was carried out in these rowing skiffs, as well as in larger, 21ft skiffs. In the best tradition of these things, no one, it seems, is ever quite sure who has won. Howard is now building two more.

WOODBRIDGE

SUFFOLK

Fastest clinker dinghy ever?

Suffolk boatbuilder Sam Doman, previous CB award winner in 2021 for his 13ft 10in (4.2m) barge boat, has just built a unique vessel that could prove to be the fastest of her type. It's an entirely new hull, designed and built by Sam, who drew influence from traditional working boats and modern performance boats. The result, he says, is "a relatively lightweight 15ft 3in (4.6m) open boat, designed around a modular rig, which allows four different configurations (balanced lug, catboat, lug yawl, and gaff rig with topsail and spinnaker) using the same mast and mainsail in two mast steps. The boat was designed to prove traditional rigs and hull forms are still relevant, and we (classic boat enthusiasts) aren't all luddites!"

Sam's aim is now to prove the concept by breaking not one, but two sailing records: the Guinness world record for the greatest distance sailed in 12 hours in a singlehanded dinghy; and the record for sailing non-stop around the UK in an open boat. Initial sea trials apparently indicate that the boat's performance is more than adequate to break both of these records, given suitable conditions.

The boat was launched recently (only with the singlehanded lug rig so far), and has already proved fast, planing easily, and Sam is planning some GPS-tracked speed runs, hoping for 15 knots or more. "I think," says Sam, "this should probably make her the highest-performance gaff-rigged open boat ever to sail outside of Sydney Harbour." Or perhaps anywhere?

HAMPSHIRE

Drascombe and Character Boats join hands

Drascombe Boats, builders of classic GRP trailer sailers, including the famous Lugger, has formed a partnership with Character Boats, also builders of traditionally-styled GRP sailing boats. The Character Boats range of solid, clinker-effct, workboat-derived dinghies and dayboats includes the 12ft 6in (3.8m) Lytham Pilot, the 14ft 6in (4.4m) Post Boat and the 17ft 6in (5.3m) Coastal. Under the new collaboration, Drascombe will build new Character Boats vessels under licence, offer repair and refurbishment and spare parts, and integrated Character Boats into its brokerage. This new division in the Drascombe company will operate as Hampshire Character Boats. See drascombe.uk.

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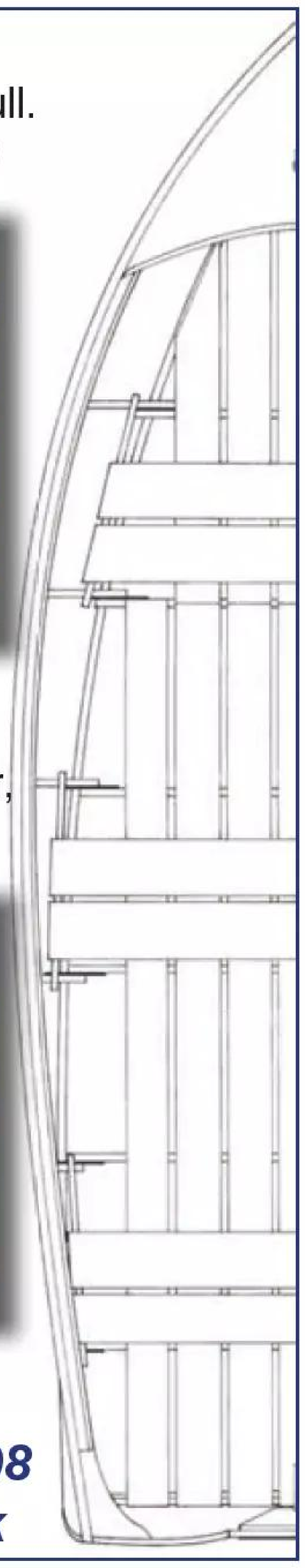

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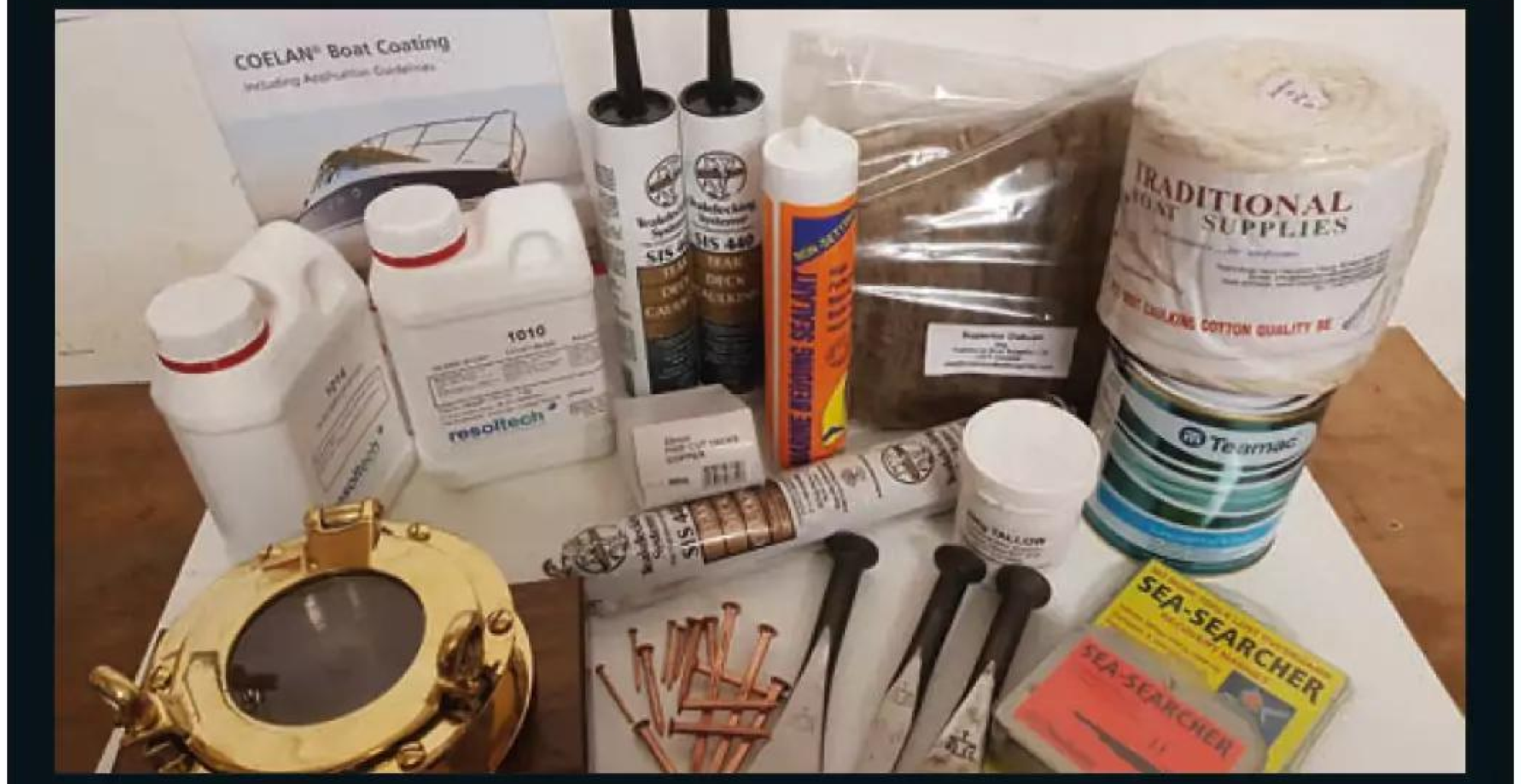

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PAST, PRESENT, FUTURE

At 65 years old, Brooklin can celebrate its planked past while getting on with the future of wooden construction

WORDS CARL RICHARDSON **PHOTOS** HUGO SEGRAVE

Established in 1960, but with nautical routes that date back further, Brooklin is exactly the kind of boatyard you hope exists but rarely come across. Tall, smartly painted sheds, smaller boat houses, winding jetties and numerous docks are set before its own protected harbour, dotted with classics, a who's who of American boat design. Herreshoffs lie alongside boats designed and built by the Whites, the founding family of Brooklin. Today, it's a classic yacht utopia but one that has earned its stripes over decades of hard work.

What Joel White started 65 years ago, his son Steve developed and expanded, leading to designs such as the Haven 12.5 sloop (based on a Herreshoff design), the Shellback dinghy and the Center Harbor 31 class that we saw do very well at the recent Camden Cup (see our October issue).

A move from traditional wood to cold-moulded construction in 1990 was something of a game-changer, producing as it did many local and even global celebrities in *Vortex*, *Aurora*, *Dragonera*, *Grace*, *High Cotton* and *Tomahawk*.

On sea trials during our visit was the Mark Fitzgerald-designed new build *Kiandra*, a full-custom, high-volume cruising ketch that points to the future of modern wooden construction. We only had time for a cursory look on board, but what I found was a 56ft (17m) custom build every bit as tight and considered as the best GRP production yachts (and those a good few hulls into their run for that matter) with a spacious interior, able to accommodate 12 people. But it also delivered the charm, warmth and persona that only wooden construction can. This was a boat that could go toe to toe with any contemporary cruiser out there on space and luxury and then land some winning blows on substance and ambience.

What made it doubly special was that this precise new build rolled out of the same sheds as the various classic maintenance and refit projects underway, made by the same hands. These include a 1912 Dark Harbor 17 whose svelte lines were appearing through the re-planking. The keel was, apparently and happily, salvageable. Elsewhere, a 47ft (14.3m) motor yacht new build from Brooklin's chief designer, Will Sturdy, was taking shape, reflecting the broad variety of projects here. Brooklin's activity stretches beyond the yard, too, as with a 26ft (8m) day sailer, a student project with the Northwest School of Wooden Boatbuilding in Port Towsend.

The main yard is lined with all manner of pristine tooling, moulds, jigs, frames and prototypes, charting the 80-odd yachts that Brooklin has built over the years. Up in the design office, Brooklin President, Brian Larkin, took us through plans new and old, including the rescue and potential refit of PT3, a 1940 experimental torpedo boat with a then revolutionary lightweight planing hull. It's an exciting prospect given Brooklin's innovative take on what wooden construction can be; Will Sturdy has recently designed an updated version of the Eggemoggin 47 daysailer with an enhanced rig and foils and a lightweight carbon and wood hull construction - work has started on hull #3 of Will's version.

Brian has been at Brooklin since '87 and took on his new role when Steve White stepped down in 2023, as part of a friendly management alignment that saw many of the employees take on greater responsibility. The pride in Steve and Joel's legacy is palpable, as is the relationship with the very many yacht owners who have come here.

After touring the various yards and houses, Will took us out around the harbour, pointing out the litany of classics and Brooklin builds, as well as those owned by the team at the yard. These guys practise what they preach. Later, we saw Will racing a 15 Square Meter at the Camden Cup. I left in no doubt that boatbuilding in Maine is as hard and challenging as anywhere else in the world, but it certainly has its rewards.

BROOKLIN BOAT YARD
Donaldson Torit

Above: Brooklin has been building and restoring boats since 1960

Facing page, clockwise from top left: Yard and out-buildings lead to docks, jetties and moorings; the team handle everything from general mainenance to full new-builds; Dark Harbor refit and new 47ft motor yacht side-by-side; Launch of *Kiandra*; Brian Larkin (right) and Will Sturdy

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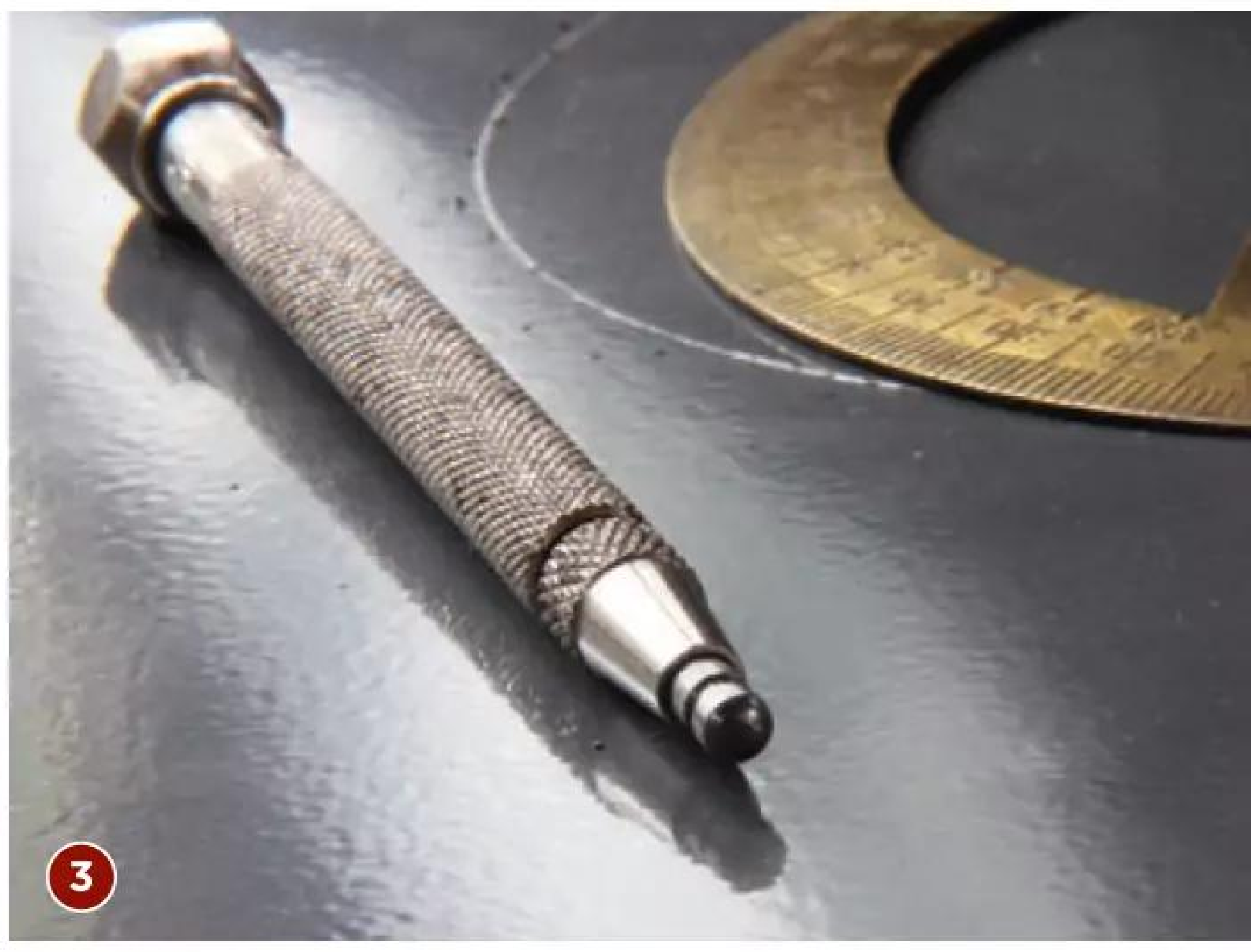
Boatbuilder's Notes

By Robin Gates

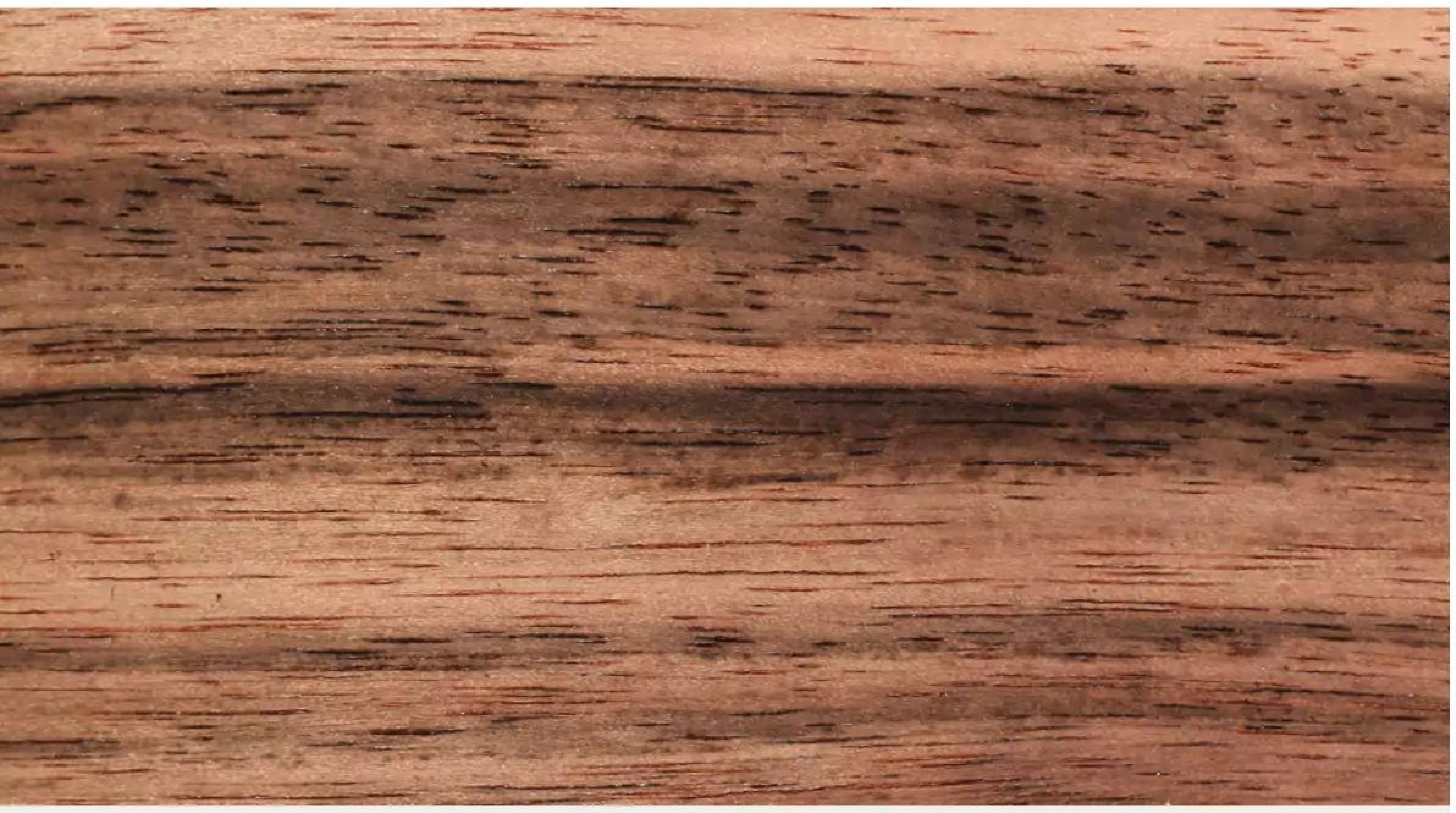


Built for life: Starrett pocket awl

The hardened steel point of an awl is useful where you need to make a lasting mark on a hard surface – enamelled steel, for example. This Starrett scribing awl has passed down through three generations of family pockets, mixing freely with the keys and loose change by virtue of its reversible point. When mounted, the point is gripped by a tiny three-jaw chuck. When stowed, the reversed point slips inside the knurled and nickel-plated handle to leave just its safely rounded heel exposed. A hexagonal head prevents the tool from rolling away.

We've grown accustomed to lamenting the disappearance of such well made tools, but happily this one is still available: the Starrett 70B Pocket Scribing Awl is priced around £19.

1 Scribing with the pocket awl
2 Hardened, finely tapered point
3 With point reversed and stowed



Above: Macassar ebony veneer

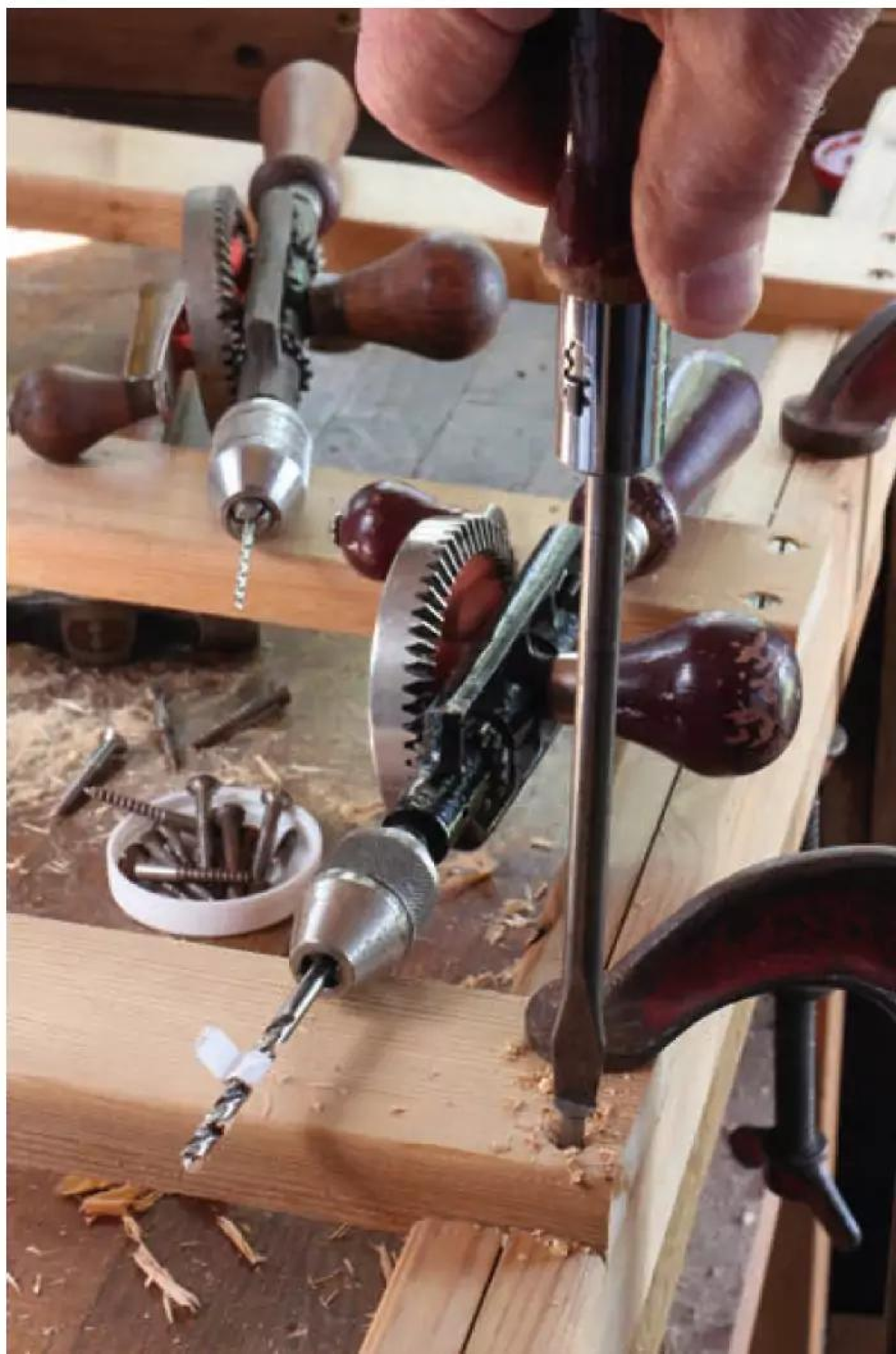
Variegated ebony

Dark, variegated macassar ebony is typically employed as veneer because it's cheap, heavy and rarely available in widths greater than 6in (15cm). More importantly, past logging and ongoing loss of the tree's rainforest habitat have made it vulnerable to extinction, so the more thinly it can be spread the better. For detailed work, a densely black form is often used to intensify contrast with lighter timbers but over large areas it could be too sombre, whereas the richly streaked Macassar ebony creates depth and mystery – as if we are peering into the forest. Ebony's irregular stripes are not down to annual rings, which are barely discernible, but the presence of extractives in cell walls, chemicals which when extracted have been found to resist fungal attack – though evidently not the chainsaw.

Dedicated drills and drivers

Boatbuilding entails much repetitious work. Picture all those ribs, planks and knees held together by legions of metal fastenings. Where screws are involved there will likely be separate drilling operations for clearance and pilot holes, perhaps also countersinking. The process runs more smoothly if instead of repeatedly swapping out bits for differently sized holes we use drills dedicated to each separate task.

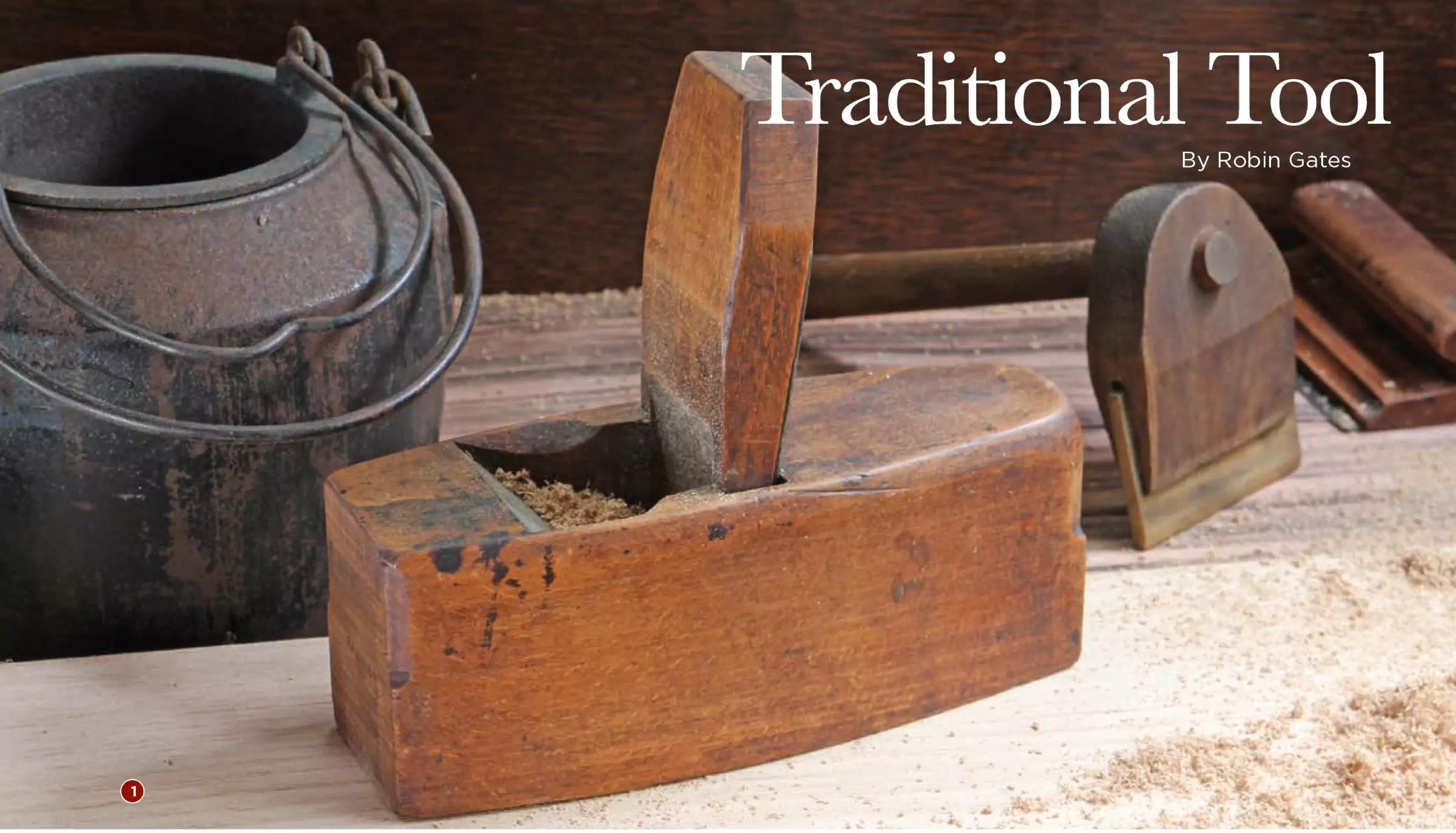
Multiple power drills for a job that's achievable using just one seems a prodigious investment, but for those of us proceeding at a more leisurely pace the opportunity to buy more Stanley 803 hand drills is not to be missed. At boot sales these double-pinion classics turn up cheaper than chip butties. If there's a sturdy ratcheting screwdriver such as the Stanley 10A, grab that too; its less prone to slippage than a fixed blade.



Right: Dedicated Stanley 803's and 10A ratcheting driver

Traditional Tool

By Robin Gates



1 Keying an oak surface for veneer

TOOTHING PLANE

It seems counter-intuitive that a hand plane should make a surface rougher than it was before work began, but that's the sole purpose of the toothing plane, one of few hand tools specific to veneering. This ancient technique rose to prominence in the 18th century when the fashion grew for more decorative surfaces than those offered by the dimensionally stable yet relatively uninteresting cuts necessary for sound joinery. A burgeoning of ever more eye-catching finishes to furniture ashore led inexorably to more flamboyant designs going to sea.

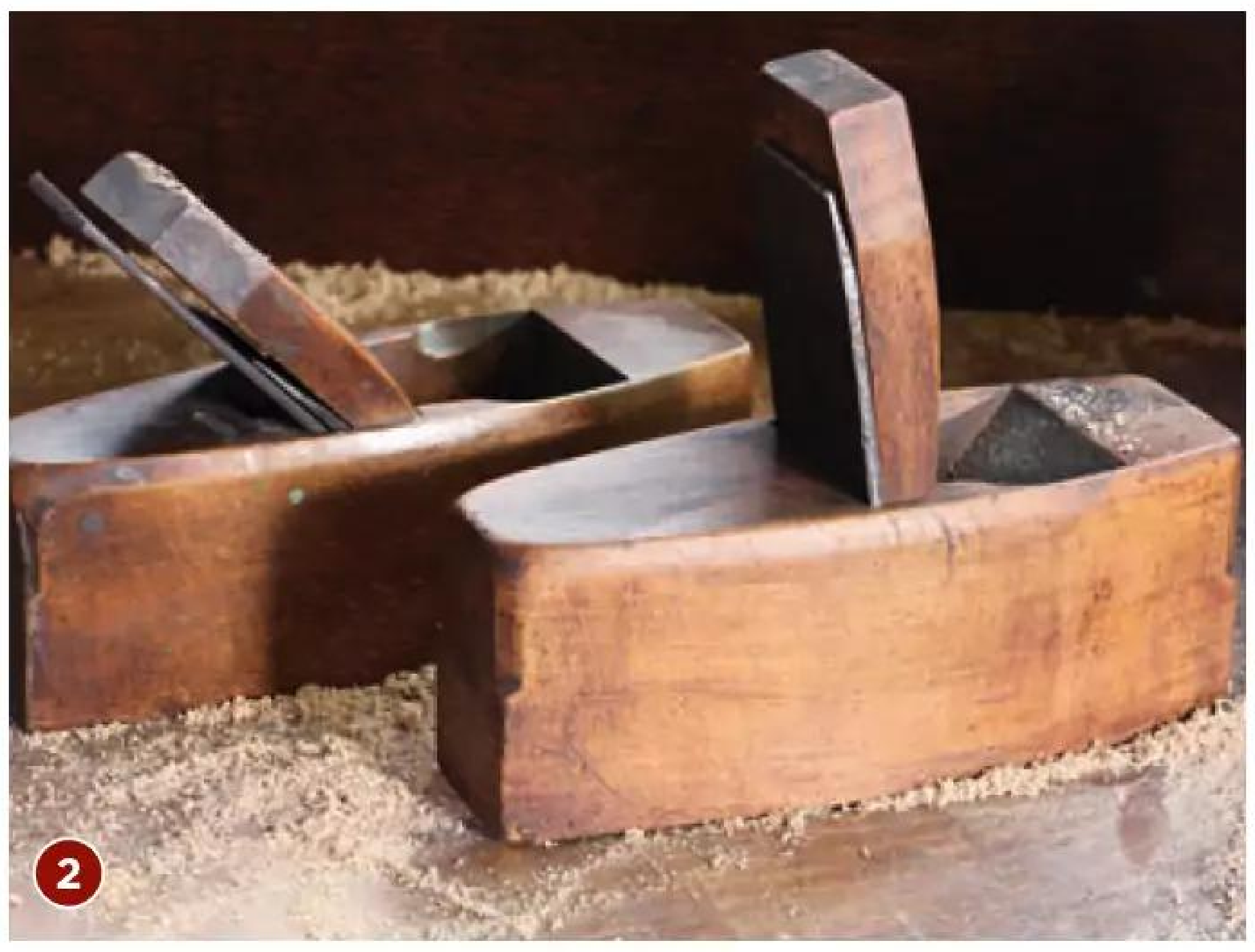
Densely shoot-spangled burrs sliced from the pippy swellings of tree trunks, the feathery figured grain arising where branches fork, and swirling patterns laid down in root butts could be used with greater confidence in yacht saloons and staterooms if thinly sawn and bonded to plainer, straight-grained stuff. Simply bookmatched or quarter-veneered with understated figure, neatly framed by cross-banded inlay, a veneer might enhance a purposeful design and induce a sense of calm.

However, I suspect the more virtuosic displays of kaleidoscopic oyster veneers and boldly striped species could prove optically confusing and bring on dizzy spells if stared at for long.

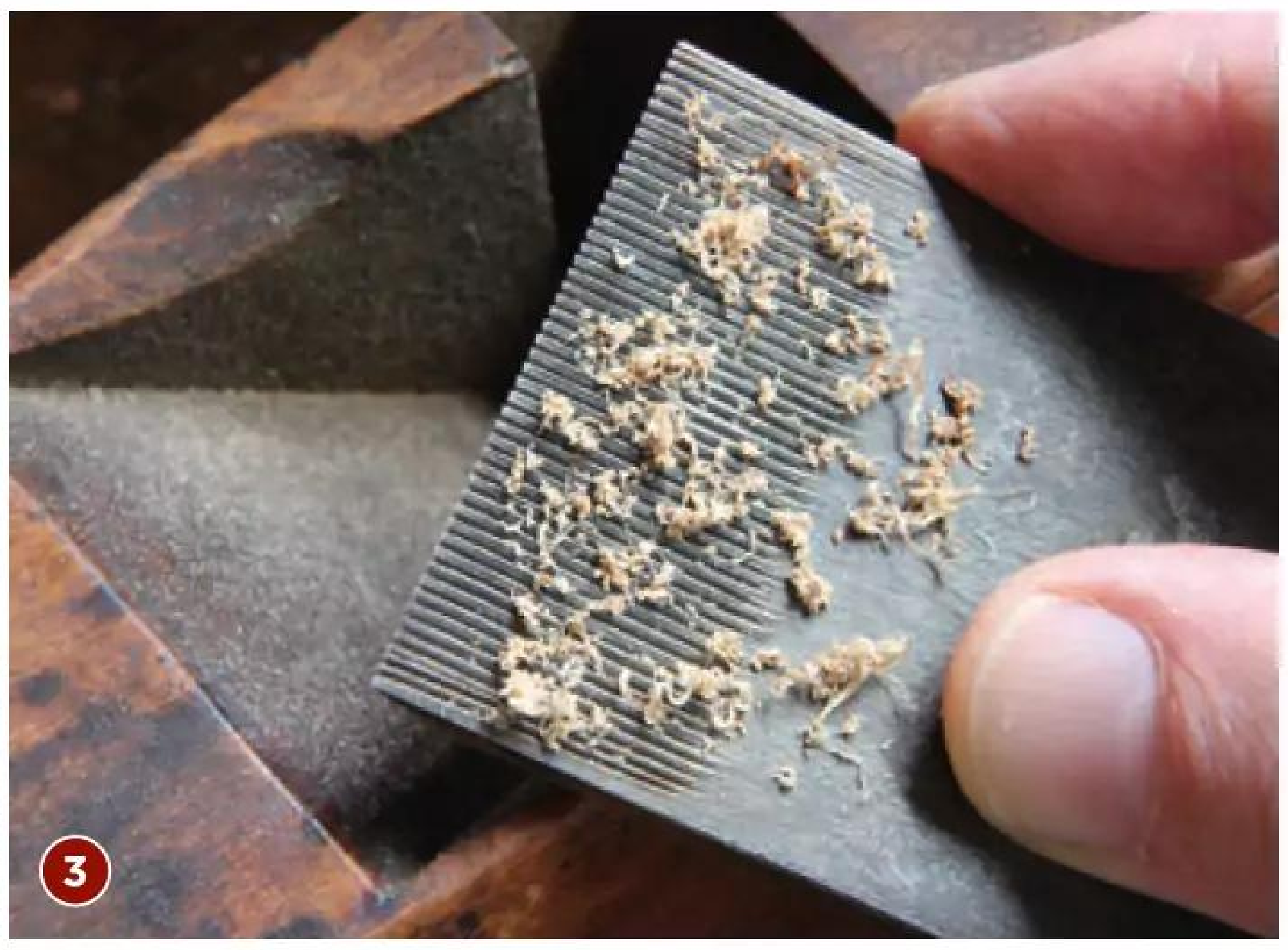
Veneer's Achilles heel is that it rarely survives the knocks of daily use unscathed, such that the rigidly geometrical parquetry and pictorial scenes of marquetry end up looking like unfinished jigsaw puzzles. Corners once so crisply mitred begin to chip and scarf-jointed fields shrink, bubble and lift, while jarring glimpses of dull timber beneath expose the illusion. That was the weakness of old animal glues subjected to the climatic ups and downs of distant voyaging; no doubt modern adhesives, not to mention synthetic wood lookalikes, fare better.

The toothing plane's tiny teeth formed by bevelling a grooved, steeply bedded iron, 'key' the surface with a corduroy texture for better adhesion, while making masses of fine shavings like swarf from a watchmaker's lathe.

Although there's little call for hand-laid veneer beyond the most conscientious restorations, this little plane remains handy for keying the faying surfaces of glued scarf joints and laminations. Other essential tools of the craft, pictured above, include the cast-iron glue kettle, a sort of workshop bain-marie for maintaining glue at the right temperature, the convex veneer saw, and the brass-edged hammer used to squeeze air bubbles from the join before clamping.

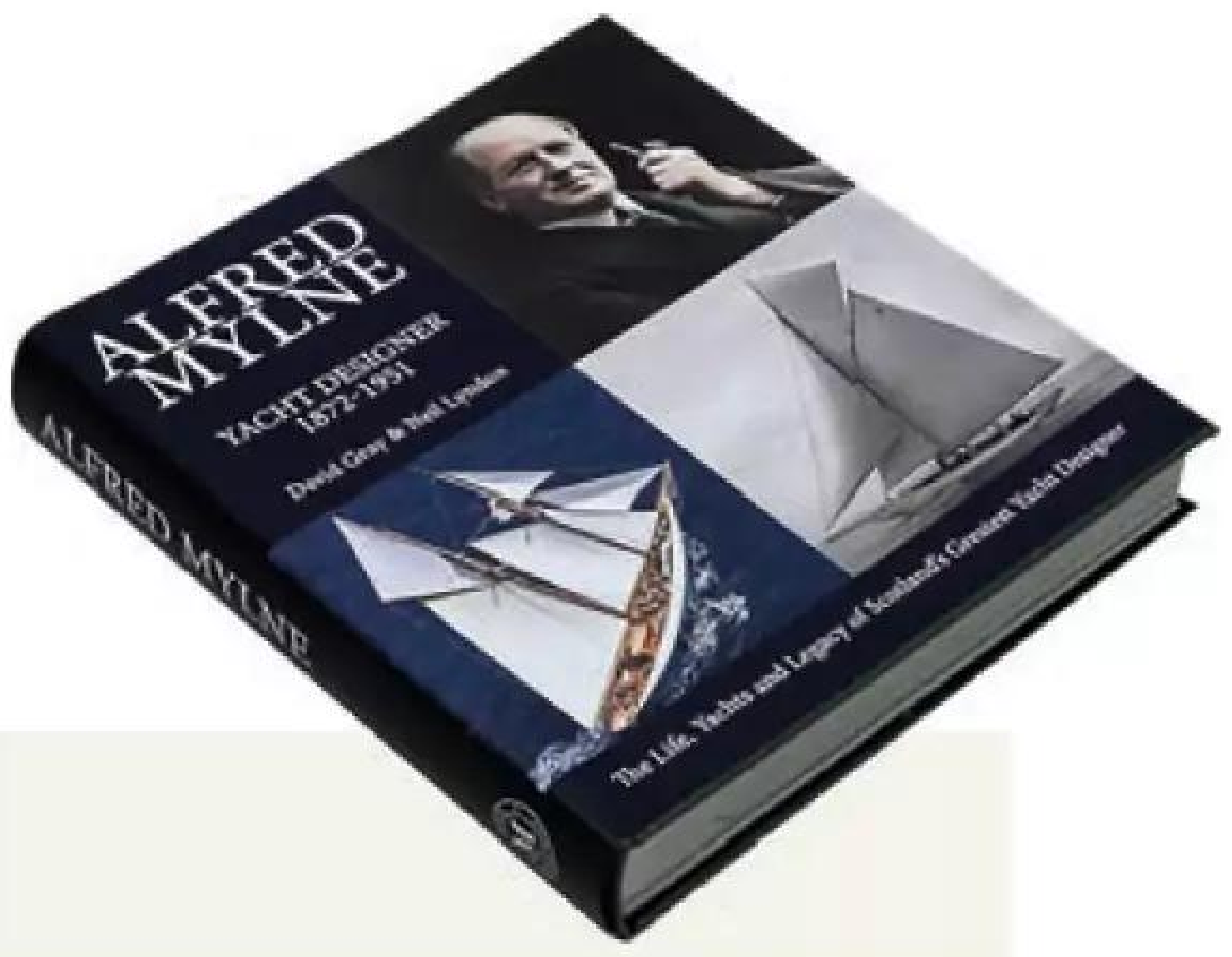


2 Contrasting irons of smoothing (left) and toothing planes



3 Tiny teeth and fine shavings

Letters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Summer storms in the Med

I greatly enjoyed Sam Jefferson's article 'Hyeres Today' (CB June 2025). In the late 1950s I crewed on a yacht delivery from Sete to Monaco, calling into La Ciotat and Cassis for supplies and passing the Porquerolles islands. We were aware of a nudist colony on Ile de Levant and sailed as close as we dared. The binos were in high demand but, as I recall, there was no viewing success. We pressed on westwards under a tiny jib with a strong storm coming from nowhere, as they seem to do in the Med. It was a great sail along a beautiful coast and I thank Sam for reminding me of it.

Alastair Stirling, Lincolnshire

Ed: A wonderful memory and an informative one. With the recent storm damage to Tuiga in Menorca, it is worth remembering summer storms in the Med aren't new.

Small world, big lives

I read with interest news of Robin Hanbury-Tennison's row up the Tamar River and then saw the note about a cookbook by one Marika Hanbury-Tennison in your letter page. I knew her before she married Robin, when she was Marika Hopkinson and cookery editor of the *Sunday Telegraph*. She was also an intrepid explorer and sadly missed, having passed away in 1982 aged just 44.

Michael Beaumont, London

Ed: As ever, I find myself utterly impressed by both our readers' memories and people's lives. For those who might not be aware, Robin finished his 22-mile row from Plymouth to Calstock and back in the spring, raising money for the Thousand Year Trust, a charity dedicated to tripling the amount of temperate rainforest in the UK.

Insurance issues?

I am interested to learn whether you or the Classic Boat readership have encountered issues with finding insurance for a wooden boat, even one with a recent survey? I have just been through a difficult, if ultimately successful, process and would like to know if this is a growing problem?

Matt Eames, Suffolk

Ed: We haven't heard of any specific issues around insuring wooden boats. But perhaps this letter will lead to a different view on the matter?

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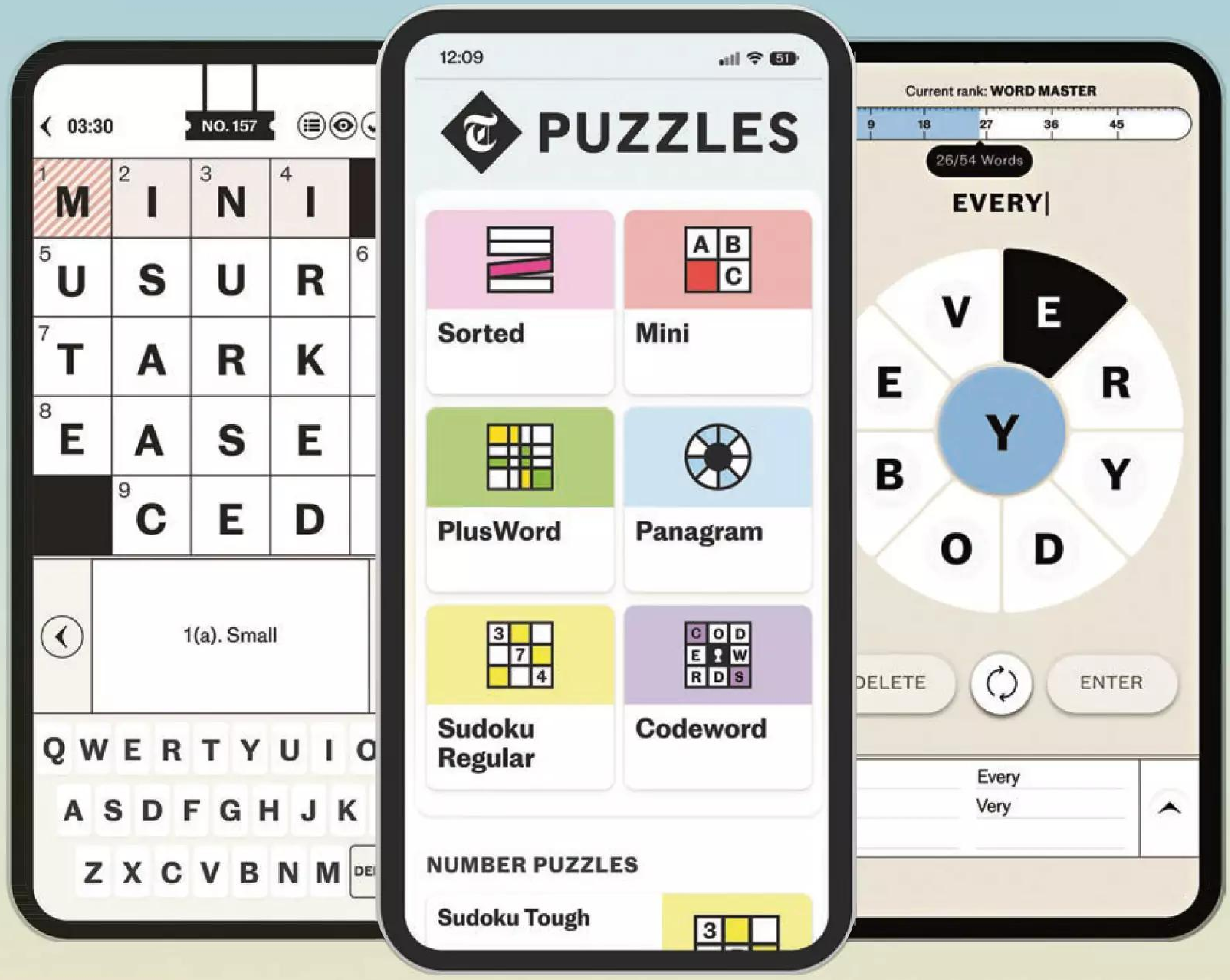
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CAMPER & NICHOLSONS ONE DESIGN?

Back in the late 1930s the great Camper & Nicholsons had an idea that turned into six fabulous 30 footers. We meet one of them and tell the full story

RACING PEDIGREE

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LONG-TERM OWNERSHIP

What does decades with the same boat teach us about wooden realities?

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IN THE NOVEMBER ISSUE

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30 YEARS AGO

SEPTEMBER 1995, CB87

If you've made the effort to read this far into the magazine, I'll reward you with a little secret. The small CB team are all music lovers and are hell-bent on a mission to drop album and song titles into features wherever we can. Don't tell anyone; but now perhaps you'll smile when you spot one; there is at least one in this very issue. It seems the team back in 1995 were on the same mission, but on a rather classier bent. Our feature on a fabulous 'upswept', depression-era 28ft Chris Craft runabout was titled 'Sonata in Sea Sharp,' better known to most of us as Beethoven's Moonlight Sonata. Most American runabouts actually float upon the 30,000 or more lakes of America, but *Sea Sharp* is the boat's name. One flips through the rest of the pages with excitement, hoping to find that the sub-editor has somehow achieved the ultimate and managed to work in something really difficult like the Well Tempered Klavier. Alas, the rest of the feature titles in the magazine are a little disappointing: a feature on Arch Logan's kauri-built racing yacht *Waitaingi*, for instance, is titled: *Waitaingi* – Logan's kauri racer. As a counterpoint to big yachts from far shores, we carried a lovely piece on a well-loved 22ft Kestrel called *Jifanix*, designed in 1955 in reverse sheer clinker, as a 'dinghy with a lid on.' A day tripper for the everyman, if you will. You might think of the Kestrel as a rarity these days, an example of 1950s modernism afloat, but 400 of them were built back in the day. This one, at the time of our feature, had been owned by no fewer than three generations of the Osborne family. I wonder if it is still in the Osborne family today? Please write to us if you know.

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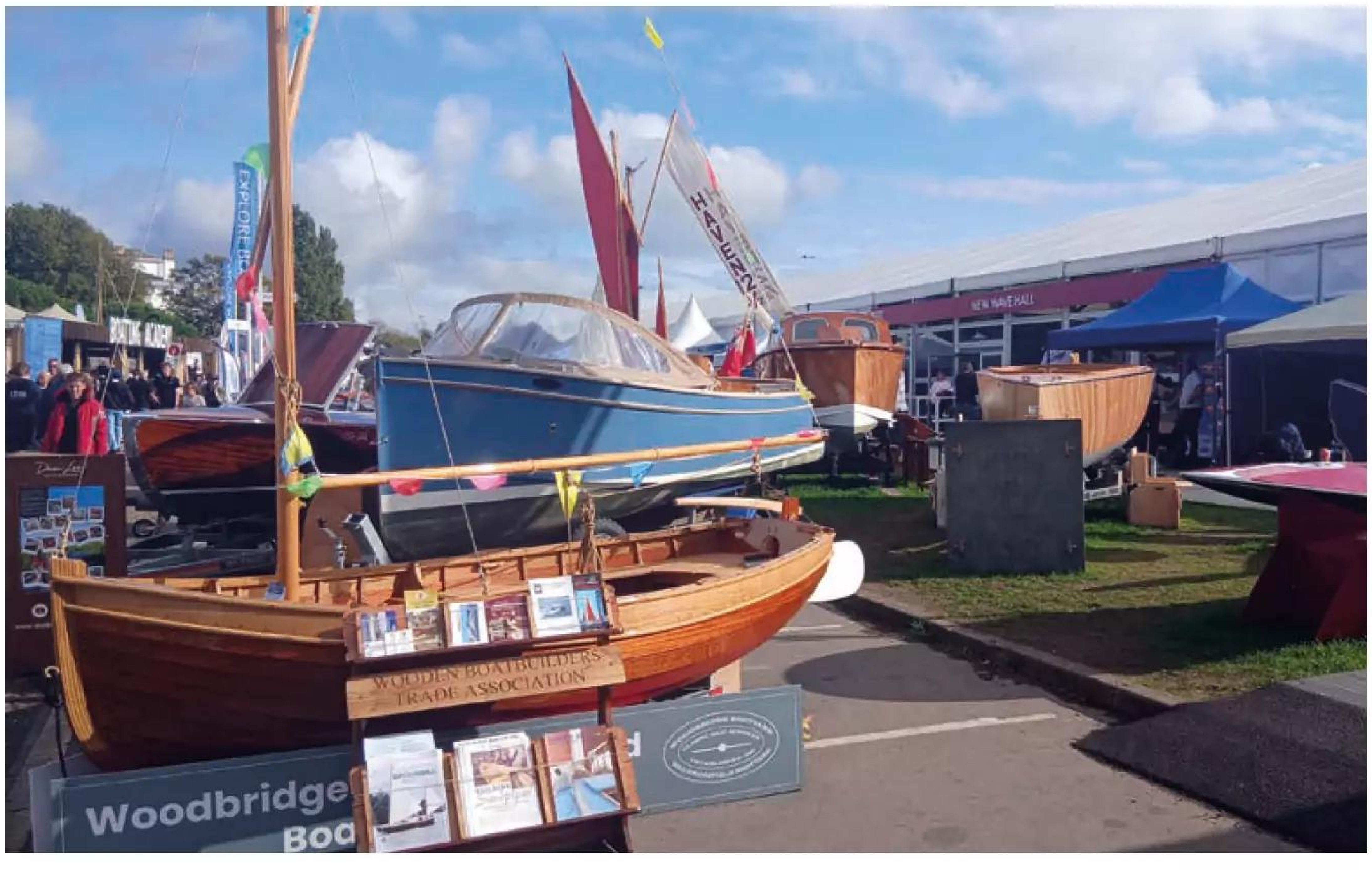
Wooden boats glow at Southampton

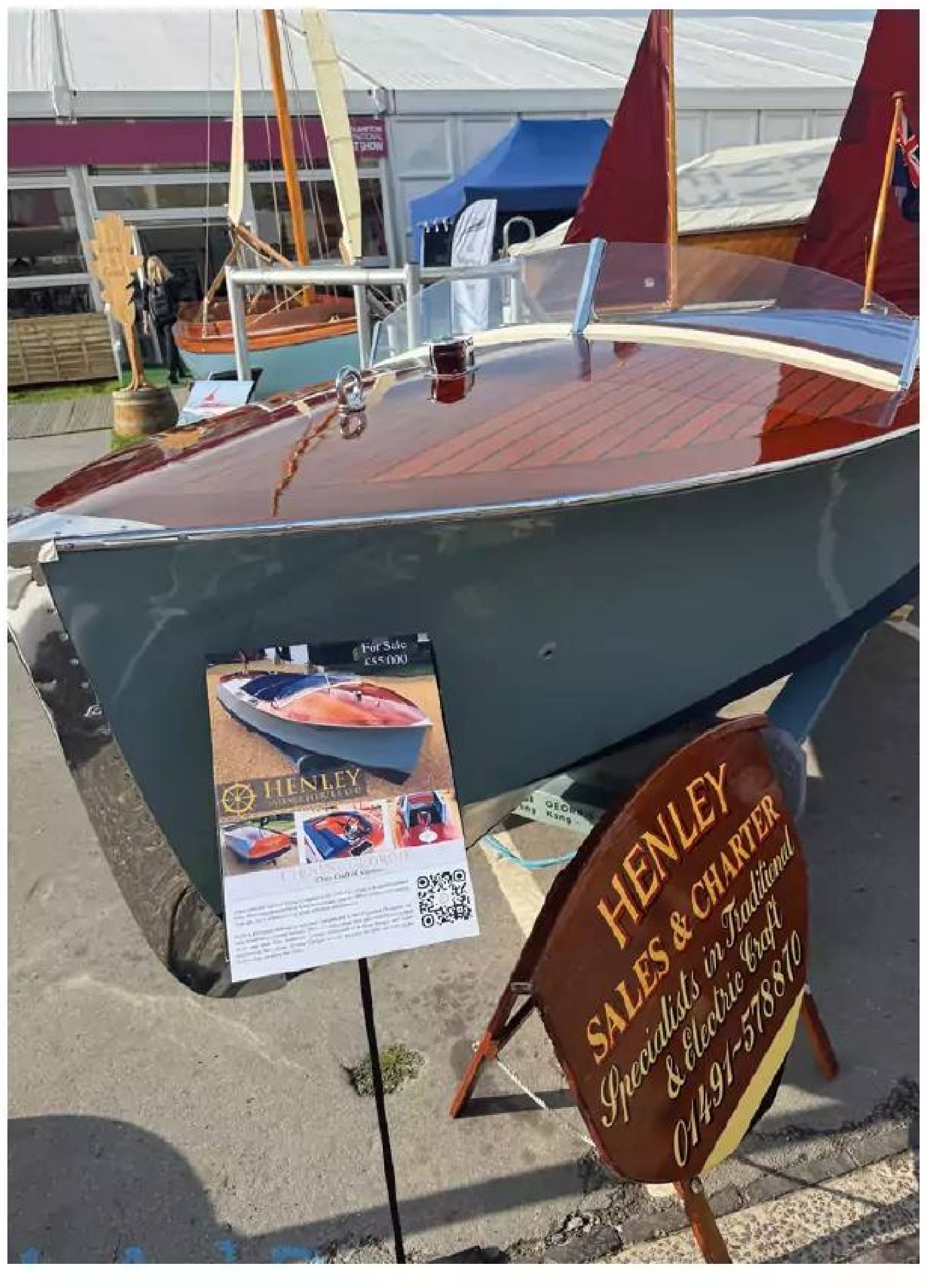
Tom Cunliffe takes a pal on a short spiritual journey

WOODEN BOAT STAGE
WOODEN BOAT STAGE

Back in September I was doing a five-day shift at the Southampton International Boat Show (SIBS), promoting my new novel. Four hours signing books is a fair watch on deck, so I left the tent for a walk-around outside. Down on the pontoons the latest yachts were, for my money, not going to send a connoisseur's heart rate into top gear. Many of the cruisers on offer sail well enough in calm water and they are certainly remarkably roomy, but charm is in short supply. The cosy cabin that warms the soul is no more and the hull shapes, while superficially effective, are so uninspiring that it's hard not to suspect they are 'sawn off to length'. All was not lost, however. Outside the entrance to the main tent, a heart-shaped counter stern of perfect proportions brought me up with a round turn. I was grinning at it like an idiot when a young pal from one of the mainstream boat factories happened by. I grabbed his arm. "Feast your eyes on that!" I said, pointing. "What?" he replied, peering vaguely at the lovely little craft, but he couldn't see what I was seeing. It was just another boat to him, rather than the sweetest stern in the place. He's a good lad, so, at risk of behaving like Coleridge's Ancient Mariner, I led him along the tightly organised wooden boat section, a new and very welcome addition to the show. Just before we reached the small stage where a lively discussion was in progress chaired by National Historic Ships about keeping traditional know-how alive for new generations, I stopped at a clinker cruising dinghy (below left) from the east coast, built at Woodbridge Boatyard. Finished bright, the whole construction was revealed. I indicated the hand-riveted copper fastenings, the subtle taper of the planks at bow and stern, the steamed frames, the firm, load-carrying bilge and the simplicity of the lug rig. My friend didn't turn away as I'd expected. Instead, he reached out to touch the rivets. He ran his fingers along the lands of the planking and gazed intently at the knees that build strength into the boat. Then he made a profound remark. "I suppose it's about what you want around you," he said. "You can choose something built in a factory, or opt for an artefact created with the skills of the ages from materials that have been years in the growing." I may have embellished his words a little but you get the idea. He left me then, to inspect a group of fast wooden motorboats from the Thames, including an immaculate 1936 Chris Craft (below right) out of Hong Kong called *Chinese Georgie* (there will be a story in there). When I caught up with him after stopping for a yarn with Sue Pennison, busy producing fancy ropework that few can equal, he thanked me for showing him the transom. He'd been failing to notice something special right in front of him, he said, and went on to wonder how many more people were missing a critical point about quality of life.

All praise to SIBS, who had the vision to give a group of classic boatbuilders the chance to show the world what we are all about. They rose to the challenge nobly.





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